

JULY 1, 1944

THE Art digest

Vol 18 #18



Miss Pat and Miss Eva Lion by Hobson Pittman. See Page 8

THE NEWS MAGAZINE OF ART 25 CENTS



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Sure Things and Shockers

EMILY GENAUER, forthright art critic of the New York *World-Telegram*, has written for the July issue of *Harper's Magazine*, a searing criticism of the Museum of Modern Art, which will undoubtedly become the talk of 57th Street—and may even breach some of the complacency at “The Furlined Museum.” Speaking for those contemporary American artists who have accused the Museum of “sacrificing seriousness of purpose for publicity” and of “proving an enervating influence rather than a stimulus to the more inventive artists of America,” Miss Genauer makes some devastating charges. At the same time she gives credit where credit is due—the several excellent exhibitions, the effective showmanship and the fact that the Museum has never been moribund.

Since an art museum reflects the character of its director, Miss Genauer devotes considerable space to Alfred H. Barr, Jr., first director of the Museum of Modern Art, who resigned last season “to devote his full time to writing books on modern art.” At the invitation of the founding trustees in 1929, Prof. Paul J. Sachs of Fogg chose Mr. Barr, then a 28-year-old associate professor of art at Wellesley. Before that he had been an instructor in the history of art at Vassar, an assistant in fine arts at Harvard, and an instructor in art and archaeology at Princeton. Writes Miss Genauer:

“Barr brought to his job great learning. His scholarly catalogues for Museum exhibitions attracted the attention of savants at home and abroad. Yet some defect of judgment or of initiative seems to have dogged his steps. Chiefly it may have been an uncertainty such as was suggested in the *New Yorker* cartoon of a man in an art gallery saying, ‘I know all about art but I don’t know what I like.’ Or it may have been a coolness of intellectual approach to art which seems to make him uneasy before the emotional depth of such painters as Rouault or Chagall. Or perhaps it was a combination of these qualities with stubbornness.”

Going deeper, Miss Genauer decided that “the heart of Barr’s difficulties seems to have been a failure to keep in touch with—or to appreciate—the important things which have been going on in the contemporary art world, unless these happened to have attracted the attention and admiration of those within the closed circle in Fifty-third Street. And this difficulty has been intensified by the fact that the Museum’s staff has been too ingrown.

“When the Museum has needed a new curator or department head, it has rarely gone out to examine the rising stars in the colleges or in the less important museums. Too often it has hired friends or connections of those already there, or bright young people—usually rich—met at cocktail parties.”

Not all the criticism of the Museum has come from outsiders. Miss Genauer quotes a devastating letter written by A. Conger Goodyear, former president and now trustee, to Stephen C. Clark, chairman of the board: “It seems to me that this exhibition is very silly, perhaps the silliest we have ever had, and that I think is saying a good deal. . . . I have acquiesced in this exhibition, but I certainly am not going to do so in the future. . . . Really I think we must put a stop to

it. It would be far better to have no exhibitions at all than things of this sort.”

The exhibition to which Mr. Goodyear referred was the show last summer of the amateur efforts of a retired Brooklyn manufacturer named Morris Hirshfield—another of the pseudo-primitives the Modern Museum crowd loves so patronizingly. Shortly thereafter Mr. Barr “retired.”

It is when Miss Genauer turns her searching stethoscope on the Museum’s permanent collection, that she really pulls the trigger. Listing some of the distinguished modern artists not owned by the Museum, she writes:

“Ossip Zadkine, one of the most talented and original sculptors living today, is not on the Museum’s roster. But there are no fewer than thirteen of Hans Arp’s ‘collages’ and ‘concretions.’ And there are eight of Alexander Calder’s ‘mobiles’ and ‘stabiles.’ The Museum doesn’t own an Oscar Bluemner, a Boardman Robinson, a Waldo Peirce, a David Burliuk, a Henry Varnum Poor, to mention a handful from among the scores of estimable artists who come to mind, but there are eighteen works by Max Ernst, the dadaist whose spongy-textured canvases have little beyond their crypticism to stimulate interest—and of the total the Museum purchased fifteen! Ernst’s twenty-year-old son, Jimmy, is represented in the collection, but you’ll look in vain for Milton Avery or Jean Liberte.

“There is only a watercolor to represent George Grosz, but there are two oils by Morris Hirshfield. . . . There is no Jon Corbino, but there are no fewer than sixteen of the bird-and-snake-in-moonlight studies of Morris Graves. They didn’t get around to buying a Feininger oil until this season, but their collection includes eight by Malevich, the Russian suprematist, whose neatest demonstration of the supreme was the arrangement of one white square over another white square titled, logically, *White on White*.”

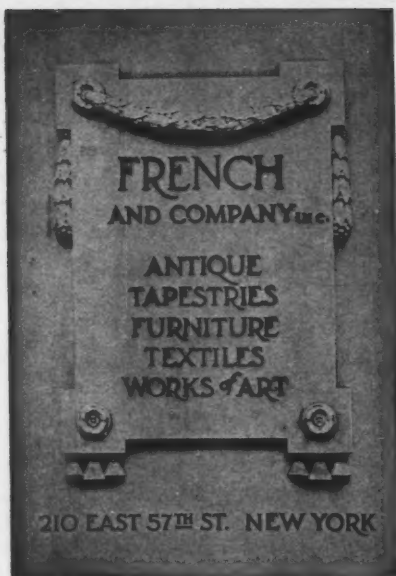
Asked about the plethora of Arps and Ernsts, Barr replied in financial terms: “Of the eight Arps bought the total cost was \$282, the item prices ranging from \$17 to \$68. Of the eleven works by Max Ernst bought by the Museum the total cost was under \$750. Half of them cost from \$8 to \$30 apiece.” Barr estimated that they had gone up in monetary value about 500 percent—showing an attitude of commercial speculation dismaying to artists and art lovers.

Summing up, Miss Genauer found that the emphasis at the Museum of Modern Art has been largely upon two elements: (1) Those Sure Things which it has inherited, and which as time has gone on have become accepted as classics by a wider and wider audience; and (2) Those Shockers (the fantastic, the precious, the bizarre, and the decadent) which excite the crowd that might be called the Café Society of the Arts.”

There is much more in Emily Genauer’s article, which may be had only by reading the July issue of *Harper’s*. In closing, we would like to express the hope that the Museum of Modern Art will take this criticism in a constructive mood, and build a sound maturity on the lessons of a largely mis-spent youth. The current show—filled with aesthetic quality—is a stride in the right direction.

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THE READERS COMMENT

Judged Unseen

SIR: It was with extreme satisfaction that I read Maude Riley's account of the so-called "Salon for Young Artists" in May 15 DIGEST. Being one of those unfortunates who actually thought there was a chance to exhibit his work, I naturally jumped at the opportunity. Rejection was not new to me, so at first I thought little of it. But, the day before I left California to come down here, my paintings came back. The crate had not even been opened! Had I been judged in fair competition, I would not have had more than my customary complaint against the incompetency of the jury, but in a competition that so obviously smells one can hardly blame me for registering my distaste.

—P. F. C. CHARLES HESS, Jackson, Miss.

Remsen, Not Remsey

SIR: In your article in the June 1 DIGEST, entitled "In the Deep South," you have Helen Remsey winning the Dallas Museum Award. This should have read Helen Q. Remsen.

—HELEN Q. REMSEN, Sarasota, Fla.

Well Written

SIR: I have found the DIGEST of great value to me in my studies of art. It is a comprehensive and fair magazine, with well written articles.

—PATRICIA POTTER, New York.

Thank Samuel Golden

SIR: The Artists League of America would like to express its appreciation of the service the ART DIGEST has done all artists by publishing Samuel Golden's Open Letter on Reproduction Rights.

In this area of the artist's world there has long been too much fog and confusion; turning on an arc-light is a signal service for which Mr. Golden merits our very special thanks. From now on, it is up to artists and artists' organizations, working with the galleries and museums, to arrive at a concrete code of practice that will put an end to those many evils, intentional or otherwise, that flourish where a common ground and a general understanding are lacking.

—LYND WARD, Vice-President,
Artists League of America.

Reproduction Rights

SIR: I have meant to write you for some time to congratulate you on running Samuel Golden's article on reproduction rights. We have been tremendously interested in this problem ever since our organization was founded and consistently protect the artists by the terms suggested. It has always been our feeling that the additional revenue which may be secured by an artist for reproducing his painting is worth protecting. We use a stamp on the back of canvases that reads: "Reproduction rights for this painting are reserved by the artist."

—ESTELLE MANDEL, Associated
American Artists.

Bouquet for Miss Stuart

SIR: The first thing I do when the DIGEST comes is to look for Evelyn Marie Stuart's article. The one in the April 15 issue on modern art was particularly illuminating. Miss Stuart always seems to say the things so many of us would like to have said.

—CHAUNCEY F. RYDER, Wilton, N. H.

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest

The ART DIGEST

July 1, 1944

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America in Brooklyn

WITH THEIR USUAL happy combination of aesthetic, educational and timely interest, the Brooklyn Museum is offering a well rounded exhibition entitled *America: 1744-1944* as its summer feature.

The tone is set by a distinguished group of 18th century American portraits displayed in the Entrance Hall, and thereafter the "panorama of 200 years of American living . . . the accoutrements of taste, education, cultural curiosity and acquisitiveness" flows through the special exhibition gallery and even into the library.

Making its debut in a place of honor among the portraits is the recently purchased painting of an *Unknown Woman* (thought to be Mrs. John "inal) by Robert Feke—often considered our finest portrait painter prior to Copley. One of the five known portraits by William Williams, *Deborah Hall* (1776), is also being shown for the first time. John Smibert's *William Tailor*, previously exhibited as a loan, is now displayed as the gift of Mr. and Mrs. Vincent Lockwood.

Furniture and decorations date from an elaborate 1812 chimney piece and accompanying Duncan Phyfe furniture once in Judge Abraham Terhune's house in Brooklyn, to modern pieces designed by Robsjohn-Gibblings, Coggeshall and Hans Knoll. Among the items representing periods in between are a classic Greek revival marble mantelpiece once in the Vanderbilt-Clarkson house in Flatbush; a Victorian parlor chimney piece, furniture (with the cabinet maker's bill of sale dated 1855), and accessories from Saratoga; and a Kuhn & Ridgway Victorian piano with a keyboard in the shape of a gold harp.

Costumes accompany their proper settings: a grey pelisse robe, circa 1820; hoop skirts and Chantilly shawls; voluminous gay 90's ball dresses and their near non-existent counterparts of the late 20's.

Scattered throughout the big gallery are genre paintings by Mount, Bingham and Eastman Johnson; landscapes by Inness, Homer and Wyant.

In the present installation, which will remain as a unit until Oct. 22, all the exhibits are from the Museum's permanent collection.

Noble's Son Decorated

Towanda Noble, son of the late artist, John Noble, received a Silver Star Medal for meritorious service on the Anzio beach-head. Also granted was a long-wanted furlough with his mother in New York City.



Within These Ancient Walls: RAYMOND BREININ

Chicago Institute Holds Watercolor Annual

THE FORMER Chicago International Watercolor exhibition has this year been renamed the "55th Annual American Exhibition—Watercolors and Drawings." It is still international to the extent that it includes work by artists from Colombia, Cuba, the Dominican

Republic, Ecuador and Mexico, besides the United States.

As in other years the show has the rather unique and certainly entertaining feature of three one-man groups within the exhibition. This year the artists presented in one-man shows are Jon Corbino, William Fett, and Eugene Berman, three men of differing viewpoints but each demonstrating considerable skill.

In the cases of Corbino and Fett, skill and facility are much more noticeable, I'm afraid, than great sensitivity or insight. Corbino is referred to continually as a "superb draughtsman" and no doubt he is one, but it is hard to look at a Corbino drawing without feeling that he is saying in effect, "Look! I can draw just like an Old Master." He is an objective painter, yet he doesn't appear to be interested in people objectively. He appears rather to insist that people assume certain attitudes that fit well into his artistic preconceptions. His *Mother and Child Walking* was awarded the Watson F. Blair Purchase Prize of \$600.

The 26-year-old William Fett, the second of the featured artists, is both fluent and prolific. My main reaction to his pictures however is that if you've seen one, you've seen them all. They are expressionistic responses to the Mexican landscape. I find the work repetitious both in design and color, and, because each picture possesses the same intensity, the total effect of the group is monotonous.

Eugene Berman's sketches, like Cor-



July 1, 1944



Still Life With Mirror: KARL ZERBE. Blair \$400 Prize

bino's, are strongly reminiscent of old master drawings. Many of them are costume designs for Ballets, and there are a couple of stage-set designs also. It is a charming little group. There are two or three black-and-whites that are really fine designs, and of course his use of line in all of the drawings is masterful and intriguing.

The Latin-American pictures are shown together in a separate room. There are several nice things among them—Alfredo Zalce's pen-and-ink drawing *Courtyard*, Olga Costa's two temperas *Magnolia* and *Pastorelia*, Jan Schreuder's *Arajuene* and Wilfredo Lam's *Two Thoughtful Women*.

A fact that struck me very soon while wandering through the rest of the show was that there are more really good expressionist paintings here than fine objective ones. Pictures like *William Tell* by Hans Moller, and Marc Chagall's *Tree* can be regarded as masterpieces of expressionist painting, and the pieces by Byron Browne, Francine Falsenthal, Ben-Zion, Kurt Roeche, Steve Wheeler, and Margaret Balzer all are most delightful examples of successful work in this field. Then of course Max Weber seldom lets anyone down either.

The prize-winning picture *Within These Ancient Walls* by Raymond Breinin is not as good as others I've seen by this artist. This feeling may exist with me because compositionally his pictures are nearly all the same, and while seeing the first few was diverting, continuing to see them isn't, any longer. Likewise Karl Zerbe's still-life which took the second Watson F. Blair Prize of \$400 I find not nearly so interesting as other pictures by him.

Among the good objective paintings is a lovely little example by Gifford Beal called *Circus*. It's small and not a bit noisy, but it's a good one. Another

sensitive piece that many people may overlook because of its gentleness is *The Hunters* by John Wedda. And there are two excellent primitive pictures—*Row of Houses* by Thelma Slobe, and *Potsy* by Gertrude Goodrich. Others I like are Louis Bosa's *San Juan Hill*, and *Siesta in Washington* by Frank di Gioia. This last is an amusing little job that reminds me of Rowlandson's work.

A couple of exhibits I do not like are Francis Chapin's irresponsibly thrown-together watercolors. A pleasant painting by Bertha de Hellebranth called *Barbecue* is a little marred by indifferent background treatment behind the well-drawn and agreeable figures. Two very unpleasant pictures are Ivan LeLorraine Albright's *Self-Portrait*, and a typical Tchelicew brain-storm *Head of Spring*, with the brain itself right out in the open.

Along with a good many others, I have always had a high regard for the work of Charles Burchfield. It is, to my mind, fine objective art, strong in design, subtle in color and stated in some poetic terms. But the *Two Ravines* shown here is an unwieldy piece of work. Its organization depends upon linear elements which simply aren't strong enough to support the numberless details, nor do they contend successfully with the massive size of the picture. The picture is 4 by 6 feet or thereabouts—probably a record size for a watercolor.

—CHARLES CULVER.

Art for the Home Front

Evidently the public was not slow in sensing the values present in the second annual "Art for the Home Front" exhibition, just closed at the Ferargil Galleries. Twelve of these low-priced pictures found buyers, for a total of \$1,120. Now the show goes on tour.

Laszlo De Nagy (1906-1944)

Our means of exit from this world are many, from the heroic to the common, and over them we have little control. But death to the young, it seems, is the most tragic, as a life just unfolding ends on a note of unrealized promise. Thus it was with Laszlo De Nagy, Hungarian-American artist, who died in Trenton, New Jersey, on June 15 at the age of 38. Leaving his studio when his adopted country was forced into its war for survival, Laci obtained a job with Eastern Aircraft as graphic engineer. He was a good worker, but the change was too drastic and a 60-hour week of concentrated application of his talents undermined even his robust strength. He contracted virus pneumonia and three days later was dead. Though he wore no uniform, it is my feeling that he gave his life for America. His fellow workers had many nice things to say about him and his value to the plant, where some of our best warplanes roll off the assembly line, for Laci was one of those rare men who have the gift of making friends with an understanding smile or a casual kind deed. Laci was my brother-in-law. He was a fine artist, and someday I hope to have the honor of presenting a memorial show for him; it will be a good exhibition, but still only a promise of what could have been.

—PEYTON BOSWELL, JR.

Peaceful Ramis

A POSSIBLE EXPLANATION for the peace that pervades the paintings of José Ramis, showing for the first time in the East at the Bonestell Galleries, is that they are the work of an artist who has achieved a well integrated personality by a well planned life. This gentle Catalan by birth and Californian by adoption works at a craft for long enough to insure economic freedom to wander and paint for an equal period of time. He paints, not for sustenance but because he must.

Furthermore, Ramis paints subjects that he knows. His 40 landscapes and figure studies catch the simple natives of South America and Mexico, going about their business of living and dying before Andean or tropical backdrops, with knowing naivete. A religious feeling often creeps into pictures other than those of religious subject.

Although it is occasionally suitably bright, Ramis color is never obvious. The omission of detail and concentration on pattern is well fitted for the portrayal of primitive Indians, but the simplification is carried out with roundness rather than the more usual flatness. We particularly liked the structural solidity of *Street Scene, Peru*; the dark *Singers*, whose calm faces are without tension; the depth in perspective of *Pottery Market, Ecuador*, and the gay and busy *Fiesta Village*, which is quite an achievement in complex composition.

Ramis has exhibited in California museums from San Diego to San Francisco, where he has also had one-man shows at the Paul Elder Gallery. His first New York show will continue through July 12.—J. G.



JOHN MARIN



GEORGIA O'KEEFFE



ARTHUR DOVE

Philadelphia Honors Alfred Stieglitz, Pioneer in Modern Art

ALFRED STIEGLITZ, famous American photographer and champion of modern art, now in his 80th year, is being accorded just tribute this summer by the Philadelphia Museum, where a loan exhibition of paintings, drawings, prints, sculpture and photographs effectively sums up his artistic credo and personality. This selection of 302 items, made from the accumulation of a long lifetime by Henry Clifford and Carl Zigrosser, reveals much about Stieglitz and the artists he met and adopted into his own sacred sanctum.

As the catalogue states, these pictures "have meaning not as the private collection of Alfred Stieglitz, but as the

embodiment of the idea and attitude which animated the three galleries with which he was connected"—first "291" opened in 1905, then the Intimate Gallery (in the old Anderson Galleries) and now An American Place. And, "since he has always been less interested in art, as such, than in the living artist, everything he acquired was in some way related to the artist and his problem. Thus behind each picture there is a story. . . . Therefore his collecting, if one may call it such, was motivated not by pride of possession but by a sympathetic and enduring interest in the creative process.

Stieglitz's early years at 291 Fifth

Avenue are illustrated in the Philadelphia showing by Cézanne, Picasso, Matisse, Picabia, Kandinsky, Severini, Brancusi and Manolo. In the later American group the accent is naturally on Stieglitz's famous group of five painters: John Marin, Charles Demuth, Arthur Dove, Marsden Hartley and Georgia O'Keeffe (his wife). Other Americans who at one time or other won the affections and loyalty of the noted impresario, and represented here, are Alfred Maurer, MacDonald Wright, Bluemner, Kopman, Karfiol and Walkowitz.

Stieglitz was and is one of the greatest masters of creative photography since the invention of the camera a little more than a century ago. His technical perfection and pioneering achievement in this machine-age means of expression may be seen in such portraits as the three reproduced above.

Pointing up Stieglitz's role as a trailblazer for modern art are numerous human-interest notes in the catalogue. An example: "In 1910 Stieglitz showed a group of lithographs by Cézanne, Renoir, Manet and Toulouse-Lautrec along with some Rousseau paintings. These two lithographs in color are therefore the first Cézannes publicly shown in America. In 1911 he followed with a show of Cézanne watercolors, only one of which was bought (by Arthur B. Davies)."

The Boston Scene this summer is enlivened, aside from such typical occurrences as the banning of *Strange Fruit*, by an important exhibition of native painting at the Robert C. Vose Galleries, showing the development of American landscape art from the primitives to Inness. There are included 90 paintings, including top-list works by most of the ranking names of the earlier periods, augmented by all of the Hudson River leaders. There are ten Innesses, an average of three each by Cole, Kensett, Church, Doughty, Bierstadt, Cropsey, Alvin Fisher, Birch, Blakelock and Wyant, and two each by many of the others. These artists are now enjoying a renaissance of popularity. Below is Cole's *Hagar and Ishmael*.



On the North Shore

The North Shore Arts Association of Gloucester is celebrating its 22nd year of continuous Summer exhibitions. The secretary, Mrs. L. Edmund Klotz, reports that the 22nd Annual (July 2-Sept. 10) promises to be wider in scope than at any previous time, with entries from many states and promises from many artists of national reputation in hand.

This popular exhibition, which is housed in its own attractive waterfront gallery, has long been a favorite of the visiting public, as well as collectors and museum directors. It is under the direction of John E. Holmes, curator and sales manager.



Anna Karilova Resting: GUY PÈNE DU BOIS

New York in the Summer: Kraushaar Group

SUMMER is the best time to get a good, comprehensive, and at the same time relatively painless view of contemporary art in the New York galleries. For it is then that the dealers hang what one of them referred to as "samples", winnowed and chosen with care from their stocks, from the more exhaustive one-man shows that form the backbone of the Winter season, plus a sprinkling of new things to add a fillip for the irrepressible gallery goers.

One of the best of these exhibitions is now hanging at the Kraushaar Galleries, where the selection and presentation of one painting each by ten artists approaches an art in itself. The subtle, pale monotonous of Keller's circus performers and animals under the Big Top, included in that painter's recent one-man show, flows naturally into the new *Midsummer Morning* landscape by Russell Cowles. Esther Williams' excellent self-portrait, *The Striped Dress*, is flanked on the other side by Andree Ruellan's atmospheric *Savannah*, shown this year at the Whitney.

Partly because of the company they keep, two admirable canvases that are reasonably well known, *Christmas Tree* by John Koch and *The Bleachers* by Louis Bouche, take on new importance. The tragedy inherent in *Fisherman's Casualty* by Iver Rose is balanced by the pathos implied in Schnackenberg's informal and human group of sprawled, sleeping sailors, entitled *4 A. M.*, which has not been shown before. Vaughn

Flannery has taken what some might consider a Hopper subject and done something entirely different but equally handsome with it. Du Bois' new *Anna Karilova Resting*, with its palely iridescent greys and pinks, speaks for itself in reproduction.

Drawings and watercolors by the regular group, augmented by those of Luks, Glackens, Sloan and Mahonri Young, are also shown.—J. G.

At the Puma Galleries

It has happened before at the Puma Galleries, that early paintings by Weber and Feininger have put lesser works by lesser artists in a position calling for invidious comparisons when displayed together. A good many of the latter, in the Gallery's summer group show, have from something to a lot to recommend them, were they not overshadowed by the rather unfair competition of Feininger's near perfect *Church and Tree* (1928), Weber's direct and strong *Fleeing Mother and Child* done in 1913, and his later painting of snarling figures with bayonets entitled *War*.

Nevertheless, there is power in a small package in Puma's turbulent *Christ Crossing the Sea. Vortex*, another small canvas by Charles Remick, introduces an artist who will bear watching. Eleanor de Laitre contributes a coolly competent abstract *Portrait*, Kaldis a sweetly simple *Landscape* with gay colors well put together in blocks.—J. G.

Light and Color Link Milch Group

GOOD GROUP SHOWS are likely to have distinguishing characteristics that, while not all-inclusive, recur often enough in the work of divergent artists to weave an exhibition into a cohesive whole. In the summer show at the Milch Galleries atmospheric light and vibrant color are the common denominators.

A winter sun is doubly brilliant reflected on the snow of Francis Speight's *Winter Scene*. Ferdinand Warren envelops two lovers on a bench in the cold light of early spring, and across the room a hot tropical sun sifts through a pattern of palm trees on Etner's *Nassau Cottage*. A southern summer moon picks out the gorgeous Victorian reds and blues surrounding Hobson Pittman's *Miss Pat and Miss Eva Lion* (see cover of this issue), two wraithlike spinsters of a decaying aristocracy. Dramatic light keynotes two totally different canvases: Hilde Kayn's dark and moody *Homeward Bound* peasants, and George Schwacha's crisp and solid *Blue Inn*.

Jerry Farnsworth shows one of his most appealing studies of children, a pigtailed Miss intent on a colorful comic supplement; Leon Kroll his handsomely composed *Semi-Nude* in a blue chair. *On the Terrace* by Eric Isenburger is replete with the subtle color, taste and charm that mark his highly personal style, as is his flower painting that hangs downstairs apart from the show.

There are few, if any, of these 23 paintings by as many artists that haven't been shown before, but the new hanging calls attention to new facets of each. The show will remain on view through the summer.—J. G.

American Contemporaries

Due to the absence of its director, Miss Emily Francis, who has taken an exhibition of paintings by gallery-sponsored artists on a good-will tour of Brazil, the spring group show at Contemporary Arts has been extended into the summer.

A quick look around the gallery assures one that Miss Francis did not take all the top-notch paintings by her sponsored group to South America, for this is no second-string show. For the most part quality is high, and with one or two exceptions only new work is shown, chosen with an eye to variety.

Herbert Barnett provides the surprise element and almost steals the show with two handsome canvases. He has moved over into the abstractionist camp and cleaned up his palette with the happiest of results. Csoka shows *Night Rider*, effectively simple in concept, color and composition; Hordyk a light, gay *Circus Entree*; Sievan a moody and romantic *Landscape*.

For those who missed the show at the Brooklyn Museum, Josef Presser contributes his triple image portrait of the most painted man in America, *Thrice Walkowitz*. There is lovely color in Stromstead's *Springtime* landscape, and more mood in Father Pieck's simply designed near abstract study in greys entitled *Musicians*.—J. G.

The Art Digest

Opposites Attract At Passadoit

THE GROUP EXHIBITION which will be on view at the Passadoit Gallery through this month is one of contrasts, and very well chosen ones they are, too. It is astonishing how, when hanging side by side, Edwin Dickinson's fragile green poetry in *Garden Sheldrake* and Nordfeldt's tremendously forceful *Sea and Rocks* each points up the other. Two other Nordfeldts, *Boy with Mouth Organ* and a handsome flower painting that has the strength of an old master, distribute more weight in a room chuck full of beauty, charm and fantasy.

Ullman's aristocratic *Connecticut Home* is a well done study of the patterns of large, feathery elms, pale green in the sun. Jacoby, on the other hand, sees *The Stream*, the house beside it, the cloudy sky and chill bare trees all in varying greys. Maurice Gordon's small gouache *Idyl* is a graceful romance with a twinkle in its eye.

The more modern things are hung in the back gallery and include three of Helion's finest pre-war abstractions. His three dimensional *Figure Transparente*, with its delicate pearly tones is particularly lovely. Houghton Cranford Smith shows two smallish landscapes, one of New England and one of Guatemala, both with cool, clean designs. J. M. Hanson's *City Kids* is one of his best paintings. There is a trick in Donati's gay, inventive little *Composition*. At a distance one is sure that it is going to tell a representational fairy tale, but on closer inspection you see that you were intended to make up your own.—J. G.

Fine Feathers

The Brooklyn Museum received last year from the Henri Bendel estate, Bendel's collection of sketches of ladies' garments his firm had imported from Paris between the years 1912 and 1939. It forms an important record of French fashion. Bendel had preserved a sketch of every purchase he made. An exhibition of the 7,500 croquis form an exhibition at the Brooklyn Museum where they may be seen through August 6.

City Kids: J. M. HANSON. On View at Passadoit Gallery



White Vase and Mandolin: NICOLAI CIKOVSKY

Associated Artists Review the Season

ASSOCIATED AMERICAN ARTISTS recapitulate the season with a group exhibition of the work of 13 artists who were given one-man shows during the past year (until July 8). Each artist is represented by from one to three paintings, for the most part well chosen for harmonious hanging.

Marshall Glasier, who was first on Associated's solo show program last fall, exhibits two of his darkly allegorical canvases, *Ulysses* and *the Swineherd*, and the *Return of Saint Christopher* (reproduced in the Oct. 1 issue of the *DIGEST*). Arbit Blatas, whose successful year was climaxed by three museum purchases, shows *Vava*, a moody interior and figure in deep blues. The luscious colors of Cikovsky's beautifully composed *White Vase and Mandolin* are picked up in the flesh tones and draperies of Lily Harmon's *Break-*

fast Alone, a semi-nude, which hangs next to it.

George Biddle's monumental character study of *Freida Lawrence* dominates the entire second gallery. Other notable selections include Marion Greenwood's haunting head of *The Exile*; William Schwartz' well designed *Industry in Wisconsin*; Rosenberg's *The Patriarch* in cathedral colors; and Taubes' dramatic *Woman With Turban*. A bitter wintery wind blows through Bohrod's *House on Main Street, Carbondale*. Menkes, Shane and Leo Michelson are also represented by characteristic work.—J. G.

Summer on Eighth Street

The Lorillard Wolfe Club was founded before the Spanish American War at Grace Church for the purpose of giving students in general and those of Cooper Union in particular a place to get together and exhibit their work. It has long since ceased to be a students club, but, still going strong, its members held an exhibition of oils and watercolors at the 8th Street Galleries during June. Representatively good were Grace Ellingwood Rich's pier and buildings called *Salt Air*, Katherine Lovell's *Wild Flowers*, and Doreta Kesson's portrait of *Doris*, a solemn child in a fine starched pinafore.

Following the Lorillard Wolfe Club, William Fisher is holding his 6th annual July exhibition and sale of paintings. For this month 25 overmantle sized paintings have been reduced 25%, bringing the price to \$31.88 without frames. We would recommend as particularly choice bargains *Old Mill Farmersville, Pa.*, with its sturdy red buildings; the pleasantly green *Vermont Farm*; *Old Stone Bridge in Fall*, and *Tobacco Farmers, Pa.* The restfully posed *Ballet Girl* is the best of the figure paintings.—J. G.



Woman With Purple Hat: JULIEN BINFORD

Midtown Artists Present Strong Exhibition

THERE DOESN'T SEEM to be an artist on the roster of the Midtown Galleries missing from their season's group retrospective of oils, watercolors, drawings and sculpture. Director Alan Gruskin thinks it is one of the best group shows he has ever assembled, and the New York critics seem to agree with him.

Quite a number of the 21 oils shown have just returned from museum exhibitions, but several are new. In the latter category are Julien Binford's felicitous portrait of his wife, *Woman with Purple Hat*, something of a departure in style and palette from his previous work; the largest and best of Gladys Rockmore Davis' ballet series, *The Dummy Backstage*, dramatic in its lighting and a technical triumph in textures; William Thon's first war picture, *Convoy*; and Jacob Getlar Smith's warm and misty *Silent Harbor*.

Among the notable return engagements are Isabel Bishop's palely graceful composition of two girls on their *Lunch Hour*; Fletcher Martin's moving *Next of Kin*; and Sepeshy's *Driftwood*, which was recommended for purchase at the Virginia Biennial. In *Bill's Christmas Mail*, Waldo Peirce records "Seventeen" in paint as completely as did Booth Tarkington in words. One is aware only of the faces of the twelve disciples *With the Master* by Fred Nagler. Edward Laning, wounded in Italy, and last heard from in Rome, shows a strong

portrait of his wife; William Palmer's small landscape, *Moonlight*, is the last painting he did before going into the army.

In the watercolor group, two gouaches admirably illustrate the themes of war and peace: the tense figures, determined mouths and fixed eyes of paratroopers about to jump, by Philip Guston, and the serene quietude of Sokole's *Moonlit Pier*. We also liked Dong Kingman's fresh, typical middle western subjects, and the icy blues and greys of *Central Park* by Renee Lahm.—J. G.

Meltzner 'Does His Part

Paul Meltzner is only one of the prominent artists who have and are contributing generously to war bond drives, but his gift of eight large portraits of celebrities to spur the buying of 5th War Loan bonds at I. Magnin in Los Angeles was an unusually substantial one. The artist has journeyed with his paintings to the West Coast.

Included are portraits of Albert Einstein, Gertrude Lawrence, Lynn Fontanne, John Barrymore, Vera Zorina, Marian Anderson, Carmen Miranda and Carmen Amanda. A bid of \$1,000,000 in War Bonds has just been placed on the Gertrude Lawrence. The exhibition as a whole has received bids of more than \$2,500,000 in War Bonds and at this writing is still going strong. Final returns will be reported later.

Federated Moderns

BETWEEN the June and July issues of the *Digest* the Federation of Modern Painters and Sculptors opened and closed its fourth annual at the Wildenstein Galleries. Participating, with one exhibit each, were 48 painters and ten sculptors, who played host to five guest artists—Moise Kisling, Karl Knaths, Jan Matulka, Ary Stillman and Alice Trumbull Mason. The show was well received as sound modernism, particularly by Edward Alden Jewell of the *New York Times*, who mildly objected, however, to some of the "fixed standards."

"The Federation of Modern Painters and Sculptors," he wrote, "has established itself, and, true to the adjective in its title, continues to give staid old conventions in art the go-by. Some of the painting doesn't venture beyond brisk expressionism involving generous use of impasto. But upon the whole, with many abstractions and soaring or agonizing fantasies, the show looks more earnestly modern than ever. And that is all right too. The only question that might be raised in the minds of those who believe heartily in modern principles themselves is this: Do the artists seem to have anything new to say, or are they just marking time?"

"Perhaps marking time would be a term too strong to fit the occasion. Yet few of the artists with extreme views appear to have got so very much further along, though it may be that they have decided to dig in and wait for a less-winged public to catch up. As for non-objective abstraction, that never changes radically from year to year. If you try to be as inventive as possible within the compass prescribed, that is all that can be asked. In other words, the fourth annual is laid out on consistent lines and maintains standards already fixed.

"Among the paintings that on the score of this or that special virtue might be cited are Ann Eisner's compact, rich little landscape; Lyonel Feininger's subtle dune abstraction, Simka Simkhovitch's attractive *Suzanne*. Vaclav Vytlacil's spiritedly blithe *Still Life Composition*, Sigmund Menkes' engagingly brushed though maybe, for its content, over-large *Summer Porch*, Edith Bry's *April in New York*, Frank London's *Vital Objects* which seems, with respect to the style, to indicate a transitional period; Alice Trumbull Mason's cogent non-objective, *Abstraction in Gray*, and a white abstract construction by Gertrude Greene, with the apt title, *Acute Anxiety*.

"It is always a stimulating pleasure to see one of Jose de Creeft's heroic heads—in this instance, the portrait of Rachmaninoff. Another well-considered piece of sculpture is a terra-cotta head by Anita Weschler."

20th Century Prints

Boston's Institute of Modern Art is holding a Summer show (through July 29) of *100 Twentieth Century Prints* from 10 countries. The exhibition represents 41 artists, chosen by the Museum to represent "the more modern ways of thinking."

Picasso, Rouault and Matisse are most fully shown.

War Memorials

MONTPELIER, VT., JUNE 21—The facilities afforded by the Wood Art Gallery will bring to Montpelier in August a very timely and important exhibition, it was announced at a meeting of the trustees of the gallery last evening with President George L. Hunt presiding.

Athol R. Bell, of Barre, one of the trustees, announced at the meeting that arrangements had been made with Curator Norman J. Ewen to hang in the gallery original designs which are being contributed by men all over the country in a contest for the best ideas in memorials to those in the armed services in World War II. This nationwide contest is being sponsored by the Vermont Marble Company and the Barre Granite Association and there have already been seventy-five entries. It is expected that about 100 designs will be exhibited at the Wood Art Gallery and that a board of judges including Norman Rockwell and other distinguished artists will be here to judge the contest. Substantial cash prizes are being offered. Further announcements will be made later.

Other business of the meeting included the vote of the trustees to invest \$2,000 of the gallery's small endowment fund in United States War Bonds. To fill the vacancy on the Board of Trustees left by the death of Benjamin Gates, the trustees elected as a member, Walter M. Grant, formerly of Northfield, Vt., who has long been identified with art galleries in New York City and who has shown much interest in the Wood Gallery and has rendered much assistance to the Board of Trustees.

—CHARLES E. CRANE.

As the feature material in this issue indicates, New York's famed 57th Street is playing host to an unusual number of exciting group exhibitions this month, and one of the best of these is now hanging in the tasteful galleries of Pierre Matisse. Here may be seen the best of the Paris moderns, reinforced by a few painters from the U. S. and Latin America. Although modestly priced—under \$500—to attract the small collector, there is no slackening of the aesthetic content. Listed are such leaders as Chagall, Chirico, Dali, Derain, Dufy, Helion, Leger, Masson, Matisse, Miro, Picasso, Matta and Tanguy. This bargain offering is an annual event and is always a success. Reproduced is a drawing by Matisse.



I'll Take the High Road: EMIL J. KOSA, JR.

Variety Keynote of Macbeth Summer Annual

THERE is gaiety, weight and American comment contrived through some solid painting in the summer show of oils and watercolors at the Macbeth Gallery. Still further variety is added by the work of artists new to the Gallery, as well as new work by names one expects to find there.

We were particularly pleased to see John Rogers Cox's strongly individual *Wheat Shocks*, the opaque colors of pinkish fields contrasting with a deep

blue sky—as dramatic in its way as Emil Kosa's sparkling oil landscape *I'll Take the High Road*. Herman Maril's first war subject since he was inducted into the army two years ago, a ramrod-straight *Sentry at C.P.*, has an indefinable touch of humor, as well as all his old cunning for agreeable color and design. Peter Hurd, best known before he became an artist-correspondent for lonely landscapes of the great open spaces, displays a seldom used talent for handling large groups of people in his *Baptizing at Three Wells*.

Joseph de Martini's reputation is more than a little founded upon a rock, and the massive Cape Anne variety here displayed do much to enhance it. Walt Killam makes another geological formation into a fine pattern in *Stone and Wood*. Carl Gaertner, who won the Altman prize at the Academy, a special award at the Cleveland Museum, and sold a painting to the Illinois State Museum—all this season—shows two chilly hobos *Wintering on the Hudson*.

—JO GIBBS.

When Times Are Unstable

Since the time of the Fuggers, acknowledged art masterpieces have been considered one of the safest of investments in times of change and unstable currency.

Recently Aneta, the Netherlands news agency, reported that the industrial trading concern of J. G. Wyers of Amsterdam had headlined their annual report to stockholders: *Objects of Art, 371,000 Guilders*. An accumulation of cash resulting from liquidation of stock, the loss of investment opportunities due to German financial manipulation, and the uncertainty of the future purchasing power of the guilder presented a problem. The Board of Directors bought paintings of established value with part of the available money, and covered them for their full value with insurance.

An Art Digest Forum: What Is Wrong With American Art Education?

A few months back the DIGEST printed a letter from Lester Bridaham, severely criticizing the present system of teaching art in our schools and colleges, and thereby started a controversy which we didn't then have the space to develop. So we saved the more pertinent of the scores of letters that came in for printing in July, when current news is less pressing. Three appear below in forum-style. Readers may refer back to "As the Twig Is Bent" (April 15 DIGEST) and "Teachers vs. Artists" (March 15 DIGEST). At the same time you are invited to agree or take issue.

Artists-in-Residence Needed

By Major T. Loftin Johnson
(Artist, Now at West Point)

I have been most interested in your open forum regarding the question: "Should Creative Artists Teach?" Undoubtedly the greatest artists have also been in many cases great teachers. There is no reason why a truly creative artist should not be also a fine teacher. However, this combination does not often occur. I feel that the reason for this failure is due in part to the following.

First, the artist is frequently an introspective and egocentric personality. I mean this in the very finest sense. Inventors, writers and artists are often imaginative people with an inner life so full and self-sufficient that unlike most people they do not feel the need of wide social life. Living to some extent within themselves they necessarily cannot have the understanding of other people as well as those who deal with many individuals every day.

To be a fine teacher, knowledge of subject is not enough. A teacher must present his subject to some extent differently to each pupil; his degree of understanding qualifies his teaching, making the subject a vital, thrilling experience to each individual pupil and not merely a summary of facts. A person best suited to teach is one who loves people and above all understands them.

The creative artist must through force of his work be intolerant of other points of view than his own. In the development of his style and the particular direction of his artistic expression he is forced to narrow his viewpoint. So we often see a group of students doing work which is almost exactly like that of their teacher. This kind of work is easy for them and easy for the painter-teacher, but is the worst possible training for the serious student.

It would be a fine idea to have professional teachers, preferably people with a knowledge of psychology and teaching methods, who would give to the students the fundamentals of all art, such as composition and design, and a good grounding in the history of art expression (surely one cannot be sure of doing something original until he knows what has already been done.) Also, the student should learn that all the arts have laws and timeless qualities in common. Then, with this background, the student would be greatly stimulated and inspired by visits to the studios of fine contemporary artists, there to see him work and hear him expound his

particular point of view—surrealist, academic or abstract.

All good creative artists are specialists. It would be a fine thing to bring them to the universities for visits and lectures, there to show their work and expound their views. But do not have them teach. Have them paint or sculpt (the artist-in-residence idea). That is their natural method of expression. We often notice that the man who is a great craftsman is not a clear speaker. Most often, the artist is used to working with things rather than people.

College of Art Needed

By E. Barnard Lintott
(American Artist and Author)

Before coming to America many years ago, I was Examiner in Art for the Board of Education in London, England, for seven years and had an unique opportunity to observe the good and the evil of art education in that country and its colonies.

The Royal College of Art (Board of Education) gives two degrees, R.C.A. and A.R.C.A., which are required, either one or the other, for qualified teachers and heads of art schools. The work of the would-be teachers and artists all over the country is sent in to compete for the various prizes, such as the Prix de Rome, etc. Three artists of known reputation are chosen as judges. In my day, Walter Bayes, R.W.S., and Professor Schnable of the Slade School were my fellow judges. The head of the Royal College of Art was Sir William Rothenstein.

The students were required to send in a drawing from the antique, a drawing of the nude from memory, a figure composition in color, a drawing from life, and to write papers on the history of art, materials and their uses. There were also examination papers on perspective, anatomy and the orders of architecture. It was a fairly comprehensive test of knowledge for a teacher of art.

The whole problem is for the teacher to be kept up to competence in his own practice, and I advocated when leaving the Examinership that all teachers should be required to send in a painting and a composition every three years to prove their abilities. If these were not satisfactory, they were to be dismissed in favor of others better qualified to teach. The tendency of teachers appointed to a school was, in most cases, to rest on their laurels and wait for their pensions.

Ned Bruce once told me that he did not believe in art education. When I told him that art education in America would be better served if there was an American College of Art, which could teach how murals should be made, rather than to allow the artists competing for government commissions to advertise the paucity of their knowledge on public walls, he disagreed. If there was a College of Art, it could give employment to those whose education qualified them to teach the essentials and the aspiring artist would benefit. I doubt very much whether one of the competitors for government commissions could paint a mural in cylindrical

perspective without the help of an architect.

At present, the average of art teaching in America reminds me of a picture in Naples—Breughel's *The Blind Leading the Blind*.

Stricter Requirements Needed

By John Garth
(Art Critic, San Francisco Argonaut)

As to the controversy, "Teachers vs. Artists," the answer seems obvious. The discussion in earlier issues of THE ART DIGEST conveniently classifies the contenders into two separate groups: teachers of art and "creative" artists, as though they were distinctly separate kinds of people. Actually, each ability is distinct yet both are often possessed by the same man. When they are, then that man, as both creative artist and teacher, is more valuable in each department because of his mastery of the other.

Some artists create original work but are powerless to reconstruct what they themselves do in other minds. In contrast, there are men who understand all the facts and processes of art and can present this material to students in an inspiring way but who cannot themselves create anything at all.

Schools and colleges are justified in demanding men of wide culture and genuine teaching skill for the conduct of their art courses because comprehensive courses in art today embrace art theory, history, appreciation, criticism, scores of subjects pertaining to aesthetics, subjects which the average "creative" artist, lacking special research training in this field, could be and far too often is almost totally ignorant of. Thus, that a man can paint a successful picture or model a piece of sculpture does not signify, alas, that he is sufficiently informed on art in the broad cultural sense to be able to fill a teaching appointment. In fact, the faculties of too many art schools harbor artists of reputation who have repeatedly proven that they cannot teach even the one thing they do know.

Real creative artists are exceedingly rare in any age. Anyone can buy canvas and brushes, if he has the money, affect eccentric attire, live in a "studio" and smear paint on canvas; there is no law against it. Yet the art field is crowded with people who are artists only by grace of their own unfounded conceit: mainly those who make a feeble attempt to ape the stale "originality" of some past continental modernist art eccentric and imagine that thus they themselves are "creating"; and it is usually such self-styled "creative artists" who, failing to interest anyone at all, try to "angle" themselves onto some school payroll as an easy "out."

The school faculties are right in keeping their art teaching requirements high; obviously when they occasionally do find a man who can really teach this exhaustive subject in the over-all, cultural sense, and who can also produce really fine art as well, they are more than willing to employ him. Such a man never lacks a school appointment—if he wants one.

Modern Argentinian

WASHINGTONIANS should find something to take their minds off the heat when, on July 6, the Whyte Gallery opens in new and enlarged quarters (1518 Connecticut Ave.) with an exhibition of etchings by the Argentine artist, Mauricio Lasansky.

Lasansky treats this graphic medium with all the serious respect usually accorded to and reserved for oil painting. A finished craftsman, he works on huge plates, varying the color of his inks and achieving extraordinary depth and richness of tone in his highly imaginative and lyrical compositions. For some odd reason, delightful surrealist details become almost Shakespearean in flavor, conjure up the indefinable magic of "Midsummer Night's Dream," "bright angels," and the forest of Arden.

The artist, now in this country on a Guggenheim Fellowship, has lived for the past ten years in the ancient city of Córdoba in the foothills of the Andes, and until comparatively recently has concerned himself largely with genre subjects of the Western Argentine. Fifteen times a prize-winner in his own country, Lasansky has received international recognition and representation, and was cited in Waldo Frank's *South American Journey* as one of the most authentic artists of all the Americas.

The six-year-old Whyte Gallery, directed by James Whyte, will continue its policy of presenting work by distinguished local and international artists at the new location. Plans are afoot for a group show of paintings by young Mexican artists in September, and during October the paintings of Professor Wang Chi-Yuan will be exhibited.—J. G.

Schreiber Fires Away

The official poster of the Fifth War Loan Drive, showing action aboard a submarine and captioned "Fire Away," was painted by George Schreiber, the third official war-loan poster by this artist. It was accepted by the Treasury from the Abbott Laboratories.

Cradle Song: MAURICIO LASANSKY (Drypoint). At Whyte Gallery



July 1, 1944



Steel, Smoke and Steam: JAMES N. ROSENBERG (Pastel)

"Ironism" Claims Brush of James Rosenberg

LAWYER JAMES N. ROSENBERG, for 30 years a painter and quietly ubiquitous patron of the arts, looked at his native Pittsburgh and saw Frankenstein. Awestruck by the gigantic power contained in this arsenal of democracy, its "plumes of smoke and steam, chimneys, totem-poles and fortresses"—Rosenberg set out to record the scene plus his emotional reaction to it.

The results, in oil and pastel, are being shown at the Ferargil Galleries through July 12 under the title of Ironism. The artist explains that "The pictures shown here try to tell how Pittsburgh startled me into perceiving that since iron courses irresistibly through all men's and all nations' blood—for there is nowhere any longer a Tahiti—iron now must summons the painter."

The exhibition is divided into two sections. The one entitled "Pittsburgh" shows the never-sleeping mills, lit by blast furnaces and belching smoke, end-

lessly turning out the instruments of war. *Steel, Smoke and Steam, Ingot Farm, and Castles on the Allegheny* stand out in this group. Under the heading "Elsewhere" the results in destruction are shown: anti-aircraft guns spitting shells and yellow flame into the planes above, gun emplacements in a sunny Corsican landscape, blazing cities, and death by hanging in the Dauchau concentration camp. Best of these is a silent, grey charred landscape with smoke filled air and dying embers in the distance called *The Master Race Pays a Visit*.—J. G.

Palm Beach Plans

The Palm Beach Four Arts Society's post-war plans include the addition, by units, of three more exhibition galleries, an auditorium, offices and work rooms, to its Spanish Renaissance style 2-story pavilion. Architects are William R. Johnson of Wyeth & King, and John L. Volk.

Funds for the projected building will come from a legacy of about \$40,000 left by a former trustee, the late Edmund LeRoy, and from the Society's finance committee which will contribute \$40,000 if a like amount can be raised by the membership.

Could Be!

We pass along the following from Leonard Lyons in the June 22 New York Post:

A noted art collector visited the 57th St. gallery where the work of a well known cubist painter was being exhibited. The collector studied the mysterious, unfathomable cubist designs and asked the price, "\$150 each," the artist told him . . . "How much would you charge for doing a portrait of me?" asked the collector. The cubist said: "\$1,000" . . . "Then I'll just buy one of these for \$150," said the collector, making his purchase. "And I save \$850 in this deal, because I'll just tell everybody it's a portrait of me."



Errol Flynn, John Decker and Raoul Walsh
Viewing Decker's Portrait of Flynn

Artist Decker, Actor Flynn, Open Gallery

THE OPENING EXHIBITION of Los Angeles' newest art gallery, a joint venture of artist John Decker and actor Errol Flynn, proved to be something of a surprise, and a pleasant and well received one. Doubtless the local art lovers expected a "modern" show. When they saw instead a roomful of 18th century Venetian paintings and another of the French Impressionists, they were delighted.

According to Herman Reuter in the *Los Angeles Citizen News*, "The two groups are being shown concurrently to illustrate Decker's well-taken point that the approach of the former, who

stressed suggestion rather than full statement, was quite similar to that of the Frenchmen." After high praise for canvases by Tiepolo, Canaletto, Guardi, Gauguin and Courbet he concludes: "The general idea in all this is that the show just about bowled me over."

Arthur Millier of the *Los Angeles Times* remarked appreciatively on two Renoirs, Daumier's *Sortie de Theatre*, and cited the "glowing yellow portrait of Mme. Czechowska by Modigliani" and *The Escape of Rochefort* by Manet as being among "the striking and often surprising pictures." He went on to say that: "Two of the most important paint-

ings in the show, Gauguin's large and famous *At the Beach*, and Van Gogh's painting of a fisherman's wife, *The Man Is at Sea*, belong to Flynn personally, who explained that he is in partnership with Decker because he loves paintings and wants to make fine ones available to Hollywood folk."

John Decker is sometimes called "Hollywood's own artist," due to his many successful portraits of movie colony celebrities and because of his long-standing friendship with John Barrymore. It is Decker's portrait of the famous actor that decorates the jacket of Gene Fowler's *Good Night, Sweet Prince*, reproduced through courtesy of owner Tallulah Bankhead. Decker will direct the new gallery. Next on the schedule is a one-man show of all new work by Eugene Berman. It looks as though the Decker-Flynn partnership is off to a good start.

Father and Son Duet

DURING the month of July an unusual father-son show will be featured at the Berkshire Museum in Pittsfield, Mass. The father part of the exhibition was something of an afterthought, as it wasn't until Harold Sterner had been invited by the Museum to hang a one-man show that Albert Sterner, who lives near Pittsfield, realized how many sketches and finished portraits he had done of his son since he was three days old.

The paintings of architect Harold Sterner are a rare and highly agreeable combination of solid construction and meticulously handled detail, plus poetic fantasy and imagination. Classical touches and literary allusions add interest to several of the canvases, including *Da Vinciana*, a handsome painting previously shown at the Whitney and the Corcoran, and *The Saint* atop his crumbling tower. In *Beauty and the Beast* the role of the former is taken by three outsized butterflies that hover over a highly representational but none the less mythical rhinoceros. Another striking inclusion in the show is the moonlit *Mischief*.

The thirty portraits of the artist by his illustrious father include two large formalized oils, one recent and one done 25 years ago when the sitter was in the Navy. The rest are informal drawings, watercolors and sketches that trace the development of a boy and an artist.—J. G.

Modern Lens Art

"Captured Light," the second installment this season of a photographic exhibition which is planned as a regular semi-annual event, was on view at the Norlyst Gallery during June.

This well presented showing of new work by 21 modern photographers was divided about equally between professionals and non-professionals. Although the director of the gallery states that the only necessary qualification for inclusion in these groups is that prints be "visually interesting," a majority might be labeled experimental, and some of the abstractions, particularly where color is used, looked as though they had not so much as a nodding acquaintance with a camera.

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Carnegie Next Fall

EVEN THOUGH the war has forced the postponement of its famous International for the duration, Carnegie Institute in Pittsburgh continues to live up to its full responsibilities as a cultural institution. This year the Founder's Day exhibition, to be called "Painting in the United States, 1944," will open Oct. 12 and run through Dec. 10. The show will be organized in a manner similar to last year's successful survey of contemporary painting. There will be about 300 canvases, all invited by John O'Connor, Jr., acting director of the Institute, and all completed within the last five years.

As usual, Carnegie Institute will offer the following prizes: first, \$1,000; second, \$700; third, \$500; first honorable mention, \$400; second honorable mention, \$300; third honorable mention, \$200; and fourth honorable mention, \$100. The prizes will be awarded by a jury of three museum directors, meeting in Pittsburgh Sept. 22. The winner of the first prize last year, Wayman Adams, will not be eligible for any honor, but the other winners will be eligible for a higher award. A popular prize of \$200 will be awarded by vote of the visitors during the two weeks preceding the last week of the exhibition.

A detailed story, together with reproductions of all the prize winners, will appear in the Oct. 15 issue of the *Digest*.

Murals for Victory

The National Society of Mural Painters and Artists for Victory will sponsor an exhibition of War Murals in New York early next fall. Sketches or cartoons and photographs of murals, including tryptichs, that have been painted for the various branches of the Armed Services, hospitals, war industries, etc., are eligible whether the subject deals directly or indirectly with the war. Decorations on patriotic or war themes for civilian industries and other establishments are also eligible.

A jury of awards, consisting of prominent mural painters, will give two prizes: the Ernest Peixotto Prize of \$100 for a mural by an American artist under 30 years of age, and the George Stonehill Award of \$100 for work by an artist over 30.

The jury of selection will be composed of the Exhibition Committee of the National Society of Mural Painters and the Mural Committee of Artists for Victory, acting jointly. The former is made up of Mary Stonehill, Paul C. Robertson, Elizabeth Babcock, J. Mortimer Lichtenauer, Lydia Gardner Orme, Arthur Nilsen, and Clara Fargo Thomas; the latter, chairmaned by Allyn Cox, includes Nils Hogner, Nancy McClelland, Jan Juta and Howard Greeley.

Metropolitan Buys Porcelains

The Metropolitan Museum bought five rare objects from the J. P. Morgan estate recently. Three bowls, a dish and a ewer are Chinese porcelains of the Wan Li period (1573-1619), mounted by the finest Elizabethan silversmiths working in London about 1585.

July 1, 1944



Portrait of Mme. Millet: MILLET

Boston Enriched

SEVEN IMPORTANT PAINTINGS, including *The Mill* by Claude Lorrain (see April 15 issue of the *Digest*), have just been hung in the Recent Accessions Gallery of the Boston Museum. They are *Landscape With an Avenue of Trees* by Peter Paul Rubens, *Portrait of Madame Millet* by Jean-Francois Millet, *The Healing in the Temple*, attributed to Tintoretto, portraits of Joseph Torrey and his wife by John Singleton Copley, and a portrait of Sir Henry Vane from the studio of Peter Lely.

Of the Rubens landscape, a type relatively rare in his work, Curator W. G. Constable says: "It reveals Rubens as a pioneer in the painting of flat open landscape and suggests that Dutch

painters such as de Koninck were influenced by him." The portrait of Madame Millet is a very early work with unusual linear emphasis. Long in the collection of Degas, it is one of the three the artist did of his child-like first wife, the other two being in the Cherbourg Museum. *The Healing in the Temple*, also an early painting and hitherto unknown example, is the gift of the late George E. Farrington and his wife, Lucia E. Farrington.

The Copley portraits, the earliest known signed and dated works by the artist, were the gift of Frederick H. Metcalf, great-great-great-nephew of the sitter, and his son, Holbrook E. Metcalf. Sir Henry Vane, Puritan, statesman, and friend of Cromwell, was elected Governor of Massachusetts in 1636. He was defeated the following year by Winthrop and returned to England where he was executed after the Restoration in 1662. His portrait was the bequest of Charles M. Davenport.

The Brick Store Museum

In Kennebunk Village, Maine, is located the Brick Store Museum, an old white-faced brick building, erected in 1825 by William Lord, a young local merchant, in later years a prominent shipbuilder and owner. Today it has assumed the dignified position of a landmark. The second floor and attic, used as a local historical museum, are open to the public during the summer months. The front gallery on the second floor is reserved for current exhibitions, which change every month.

In July, the Brick Store Museum is exhibiting work by members of the museum, comprising paintings, prints, drawings, sculpture and crafts. In August, old family portraits will be on view. During both months a Saturday morning art class of painting, modeling and wood carving will be held.

"HONEST AMERICAN" PAINTINGS WINSLOW HOMER—1836-1910



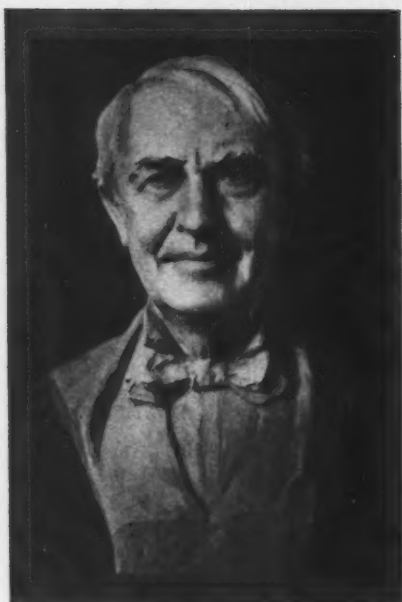
"October Evening" by Winslow Homer,
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Artists Hold Auction

LOOKING BACK a short distance in the history of art, some may recall that the French Impressionists took their light before the public by forming a group and auctioning their most recent works of art. The first venture was so successful that it was repeated from time to time. Private collectors and the dealers became interested through this co-operative initiative, and a new art movement was hastened to popular acceptance.

From a group of well known American contemporaries, the Artists of Carnegie Hall in New York, comes a collection of paintings and sculpture to be sold—in a similar fashion—by O. Rundle

Gilbert in the Carnegie Hall Art Gallery on July 26, following exhibition from July 17. One hundred landscapes, figure paintings, still lifes, florals and sculpture, representing some of the best known of living Americans, will be for sale at starting bids of from \$10 to \$1,000, amounting to 25 per cent of the original prices. There will also be many unrestricted items.

A few portraits of notables will be included, among them a head of Nazimova by Gustav Muranyi, a small full-length portrait of Thomas Wolfe by Betty Anne Mills, and original bronze busts by Walter Russell of Mark Twain, Victor Herbert and Thomas A. Edison.

Millard Sheets Returns

After ten months in the India and Burma war theatres as an artist-correspondent, Millard Sheets has returned to his home in California with drawings and watercolors that have stirred all who have seen them. Sheets states that war is no parade and that he didn't paint it that way.

Writing in the Los Angeles Times, Arthur Millier says: "One look at his Indian and British machine gunners in their Burmese fox holes, at his dead Tommy by moonlight or, especially, his stark form of a Burmese woman stretched on the floor of her hut waiting for bombs to fall—this last the greatest war picture I have seen to date—and you get what he means. Terror, an almost animal will to live and the expressionless imperturbability of veterans are what his pictures show."

"Both as draftsman and painter Sheets has matured. More important, there is deeper feeling beneath his technique."

"The thing that bothers me," Sheets said, "is that that's another world. I only hope I can help people to see it. War is the other side of life."

Recent conversation with fellow-artist Leon Kroll confirms, without reservation, critic Millier's opinion.



The Bookworm: EDITH TUCHMAN

Edith Tuchman Debut

EDITH TUCHMAN, an attractive young artist well endowed with energy, enthusiasm and intelligence, is making her debut at the Arthur U. Newton Galleries (until July 8). There is no sign of derivation from or influence on Miss Tuchman's style by her favorite teacher, Paul Clemens. Her canvases are brightly crisp and meticulously painted; many are small in size.

The show is about equally divided between pint-sized portraits that are just one size larger than miniatures, and fairly large, decorative and colorful flower pieces and still lifes. There was a practical idea behind the dimensions of the portraits of the artist, her family and friends: they were designed to hang as a unit in one room without giving the walls an overpopulated look. Of these, the portrait of Miss Tuchman's mother is most successful.

Other paintings that stand out in the group is a still life entitled *A Chinese Theme* and *The Bookworm*, a seriously studious self portrait.—J. G.

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Nude: LOLI VANN.
She Did and She Didn't

Trouble in the West

IT WAS ART and artists this time, not the movie colony, that provided a journalistic field day for Los Angeles. Paper shortage or no, an altercation over prizes in the recent 5th annual exhibition of painting and sculpture by artists of Los Angeles and vicinity was of sufficient news value to steal the spotlight from the stars with well over 300 column inches of newsprint.

These annuals are usually lively affairs attended by much community interest. It is the only large open show in the vicinity, and has a reputation for unearthing much worth while new talent. The 5th was no exception, but something by way of excitement was added when artist-exhibitor John Decker accused artist-juror Oscar Van Young of favoritism in the awards.

No sooner had the prizes been announced at a gala opening of 4,500 people, than Decker, who was accorded a third honorable mention, commented loudly and with trenchant disapproval on the fact that Van Young's wife, Loli Vann, had been given the second prize. He went on to state in no uncertain terms his disfavor with the other awards, which he insisted were given to inferior work by Van Young's friends.

Thereupon the news of the annual deserted the art pages for the news sections of the local papers while a verbal battle of point counterpoint

ragged, a mystery developed and was sidestepped rather than solved. To the tune of such headlines as "Mystery in Painting Prize Award Deepens" and "Tempest in a Paint Pot Gains Fury", Van Young produced witnesses among museum officials to prove that he had protested the inclusion of his wife's painting and had not voted for it. One of the other two jurors, Paul Lauritz, had a temporary loss of memory, first denied voting for the canvas, then "wouldn't say yes and wouldn't say no". The headline crescendo became dimen-uendo with "Art Prize in Row Returned" and "Art Row Simmers!"

Generally, the critics did not share Decker's sour view of the prizewinners in particular and the show in general. Arthur Millier found it "one of the most interesting big shows by local artists ever presented," scored a triumph when a sculptured head entitled *Why?*, by Pierre Ganine, which hadn't quite gained admission to the exhibition proper, was awarded the disputed second prize after it was returned by Loli Vann. In his first review of the show Millier had devoted a paragraph to the piece.

The jury which received so much publicity—Lorser Feitelson, Paul Lauritz and Oscar Van Young—selected 106 paintings for the exhibition from 653 entries, also acted as the jury of awards, and distributed \$500 in War Bonds. The first prize and \$250 went to Richard Carver Haines for *Road to War*; the second prize and \$150 went first to Loli Vann, for *Nude*, later to Pierre Ganine's sculpture, *Why?*; Myron C. Nutting won the third prize and \$100 with *Flight of Summer*. Honorable mentions were awarded Clarence Hinkle for *Alkali Dust*, John Decker for *House For Sale*, and Saul Steinlauf for *Waiting*.

Harold Gebhardt and Leon Saulter chose 13 of the 53 sculptures submitted for showing, awarded the first prize and \$100 to Rose Hinkey's *Melancholy*; honorable mentions to *Head in Black Marble* by Merrill Gage, and *Seated Figure* by Joyce Creighton.

They Stay in Albany

This year the Albany Institute of History and Art made two purchase awards from the 9th Annual of the Artists of the Upper Hudson. Both, coincidentally, went to watercolors. A jury composed of Director John D. Hatch, Jr. and the Art Committee of the Institute selected *First Day of Spring* by Clifford N. Brown of Albany, and *23rd Street Station* by Sgt. C. M. LePeer of Amsterdam for addition to the collection.

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In the Village

FOR THOSE who are nostalgic about the last time they saw Paris, or the dear dead days when Greenwich Village really was an art center (before Wall Street and white collar workers found that it was a convenient place to live), there is a treat in store. The newly opened O'Connor Gallery at 35 Jane Street has everything for those obsessed by such remembrance of things past, from a back garden with flagstones, flowers and an outside iron grillwork staircase to some pretty exciting art.

Not the least dashing adjunct to the gallery is its gigantic, bearded director, Patrick O'Connor—painter and sculptor, for seven years heavyweight wrestling champion of Ireland and joint holder of the championship of the British Empire, son of the sculptor who did *Justice* at the Peace Palace, the Hague, and the bronze doors and frieze for New York's St. Bartholomew's, grandson of a sculptor, and great-grand-nephew of one of Ireland's famous painters, James O'Connor.

Mortimer Levitt (president) and O'Connor started the gallery with a stable of eight artists whose work will regularly be represented by two items in continuously revolving shows, interspersed with one man shows. The group will be added to as artists that fit into their scheme of things appear.

Two newcomers to the New York scene, Anne Jenness and Adolfo Saporetto, have highly individual talents. Miss Jenness does opaque and close keyed compositions of wraith-like and attenuated figures that are delicate and truly feminine in feeling. Saporetto gets a fresco quality into his imaginative and simply but subtly colored *Myself* and *My Mistress Melancholy*. We liked *Manhattan Skyline* by Maxim Kopf.

Patrick O'Connor showed a thinly painted and sensitive *Portrait of a Poet*; his brother Roderick exhibits heads and figures in the classic tradition. Johannes Schieffer and sculptor Aristide Mian complete the sponsored group at the present writing.

Currently the walls of the gallery have been turned over to Saporetto, and ten other canvases added to the two ex-

Greetings From Lt. Walter Stiner



hibited in the group. They all fall into the personal palette and light, fanciful style indicated by isolated examples of the artist's work. The wistful maiden by *The Window on McDougal Street*, with its gently blowing red curtain is delightful. *Banished Harlequin* also stands out.—J. G.

Sardeau Sculpture

FOR THE FIRST TIME in ten years the Belgian-born American sculptor, Helene Sardeau, held a comprehensive and impressive one-man show during the month of June (Associated American Artists). During this non-exhibiting decade Miss Sardeau has created bas-reliefs for public buildings from Massachusetts to Brazil, and monumental sculptures for public parks.

The exhibition was well rounded to display the many facets of a distinguished talent. Representative of the artist's architectural sculpture were the original plasters of the two large bas-reliefs, *A Lutta* and *Humanidad*, now installed in bronze at the Biblioteca Nacional in Rio de Janeiro, along with fresco murals done by her husband, George Biddle.

At the other end of the scale in size is a group of horses, warriors and banners—fallen and otherwise—entitled *War*, that is a miracle of organization and composition. Miss Sardeau's portrait heads of children, notably *Prudence* and *Michael*, are sensitive and solemn. The flowing lines of the mother and child in *The Bath* are near classical. We were particularly impressed by the simple, almost life-size figure of a bound *Saint Joan*, the strong pathos of *Negro Lament* and the terra cotta head of *Harlequin* which is excellent in mood.—J. G.

Rochester Finger Lakes Show

Artists and craftsmen in the west-central section of New York State, who dwell in 20 counties surrounding Rochester, participated in the annual regional show at the Rochester Memorial Art Gallery known as the Rochester-Finger Lakes Exhibition.

Four paintings and one print were purchased from the 1944 show. Hilda Altschule's gouache, *Dried Milkweed*, Merrill A. Bailey's watercolor *Comber of Winds* and Priscilla Burg's oil, *White Flowers* received the Marion Stratton Gould Purchase Awards. Corporal Joseph Brickler (now stationed at Camp Grant, Ill.) received the Art Patrons' Fund Purchase Award for his oil, *Magnolias*, which will go into the Gallery's Lending Library Collection. Eloise Wilkin's print received the Eisenhardt Memorial Print Purchase Award offered by the Print Club of Rochester.

Four artists may look forward to a special exhibition at the Rochester Gallery next December. Chosen, in accordance with custom from the exhibition for this honor were: Carmen Peck of Fairport, Merrill Bailey of Cazenovia, Carol Hardenbrook of Rochester and Zouté of North Rose. The Jury of Selection for the exhibition this year was composed of: Martin Baldwin, director of the Art Gallery of Toronto, Doris Rosenthal, artist, Philip Elliot, director of the Albright Art School in Buffalo.

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Alien Property Sale

AN ART SALE that is "different" will take place on July 20 at the Office of the Alien Property Custodian (120 Broadway). At 11 a.m., written bids received from American citizens or organizations controlled by American citizens will be publicly opened on art property formerly owned by foreign nationals and now vested by the Custodian.

This strange assemblage includes, among other things, a painting by Gauguin much exhibited at the Museum of Modern Art, a Chinese stone relief long shown at the William Rockhill Nelson Galleries in Kansas City, and a large group of museum quality antique Bulgarian embroideries once exhibited with much fanfare at the now defunct Roe-rich Museum under the patronage of the then Bulgarian minister to the United States. Most of the items were sent to this country for sale by individuals or dealers, and just never found their way back to the original owners before war was declared.

Italo Brass, well known Venetian dealer, art collector and painter, sent *Saint Cecilia*, by Bernardo Strozzi, to the William Rockhill Nelson Galleries for exhibition and possible sale in 1938. Since then Brass is reported to have died, and the work of Baroque master Strozzi has returned to a new peak of popular attention and favor. Gauguin's *Three Dogs, Three Wineglasses, Three Apples*, painted in 1888, and presumably sent here for sale by its Berlin owner, Mme. Thea Sternheim, was included in the Tenth Anniversary Exhibition of the Museum of Modern Art in 1939, and has been shown there from time to time since. The Chinese stone relief, representing a seated figure of Vimalakirti and said to have come from the Pin Yang Cave at Lung Men, was owned by Dr. Otto Burchard.

Two contemporary artists, one German and one Italian, are represented by sizable collections that were con-

[Please turn to page 27]

Plaza Art Report

IN AN ANNUAL REPORT, just released, the Plaza Art Galleries announce that the season of 1943-44 has been the largest and most successful since their incorporation in 1916.

In 68 catalogued sales made up of 136 sessions and 31,633 catalogued lots, the art-literary department grossed \$1,196,812.70 and the jewelry department \$363,912.25, making a total of \$1,560,724.95. In the Ryan jewelry auction, which totaled \$171,142.50, one diamond necklace brought \$56,000 and a diamond chain \$25,000. The highest price of the season for a Currier & Ives was the \$1,500 brought by *Home For Thanksgiving* in the Henry L. Steers sale. A pair of Venetian musical paintings from the Edward H. Crandall collection brought \$4,900.

The Galleries conducted two suburban sales on the premises: the estate of Pauline Boettger, "Villa Pauline," at Riverdale, N. Y., and the Kurt E. Ripper estate at Scarsdale, N. Y. Other important sales included the estate of Jessica Storms Foot (in which a mink coat fetched \$1,900), the estate of Mrs. James B. Clemens, the contents of "Scamperdale," Syosset, Long Island, the estate of John C. Loud, and the Farnsworth, John Jay Watson, and Lady Leslie collections.

William O'Reilly, president of the organization, states that with the exception of tapestries, which haven't yet hit their former high levels, prices were as good as at any time in the history of the corporation. Sales were well attended, bidding active, and many new buyers were noted.

The consensus is that prices will continue at the present levels or better. Bookings for next season, which begins about the first of September, are already being made, and indicate another active business year.

The administrative staff has lost nine men to the armed forces, including Edward P. O'Reilly, son of the founder.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Corot: <i>Prairie Inondee Vues a Travers la Feuille</i> (P-B, Pauling)	3,800
Longhi: <i>The Music Lesson</i> (P-B, Pauling)	3,000
Chas. Hellmich, Agt.	2,100
Schoepfer: <i>Portrait of a Lady</i> (P-B, Pauling)	2,100
Master of the Miracle of the Holy Cross: <i>The Meeting of Abraham and Melchisedech</i> (P-B, Pauling)	2,100
Chas. Hellmich, Agt.	2,100
Corot: <i>La Clairiere Aux Grands Arbres</i> (P-B, Pauling)	1,700
Philadelphia Renaissance Galleries	1,700
Van der Heyde: <i>Winter Life: Amsterdam</i> (P-B, Pauling)	1,600
J. B. Neumann	1,600

Oriental Art

Silk Kakemono Scroll, attributed to Li-Chi-Sung (P-B, Yamanaka)	900
Kleykamp Galleries	900
Jade Gourd Vase with Stopper (P-B, Yamanaka)	650
M. V. Horgan, Agt.	650
2,725 Jade Appliques (P-B, Yamanaka)	550
Chinese Treasure Center	550
12 Silk Landscape and other Screen Paintings (P-B, Yamanaka)	500
M. V. Horgan, Agt.	500
Kamakura Carved and Lacquered Statuettes of the Amida Buddha (P-B, Yamanaka)	500
Private Collector	500
Chinese Framed Landscape on Glass	500
Ch'ien Lung (P-B, Yamanaka)	500
M. V. Horgan, Agt.	500

The Art Digest

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"PORTRAIT OF A MAN" by William Dobson



Edith Cavell: GEORGE BELLOW'S

Chicago Views Bellows' Great War Painting

EDITH CAVELL by George Bellows, considered by many the greatest American painting to come out of the last war, has been placed on public exhibition for the month of July at the Art Institute of Chicago—a loan from Emma Bellows, the artist's widow. This famous painting is considered so important by the Chicago Institute that it has been installed

in solitary view at the head of the Grand Staircase. It was painted in 1918 from imagination and from what facts Bellows obtained from the newspapers. Nevertheless it carries the authentic power of a first-hand report.

The picture done in nocturnal greens and blacks with gleaming yellow lights forming a solemn circular cadence as

the white figure descends to her doom, celebrates the greatest heroine of World War I, the little English nurse Edith Louisa Cavell, whose body now reposes under Norwich Cathedral. In her compassion, Nurse Cavell aided English, French and Belgian soldiers to escape during the German occupation (she was stationed in a Belgian hospital). Convicted of this, she was sentenced to die before the firing squad. Appeals from all over the world were unavailing, and though she had tended many wounded German soldiers with devoted care, Miss Cavell was executed Oct. 12, 1915. The world was horrified at the incident, and struck by her calm dignity as she uttered her last words, "Patriotism is not enough."

Such moments of drama absorbed Bellows. Will the present war produce his counterpart?

Activity in Woodstock

The Rudolph Galleries in Woodstock, New York, which opened four years ago with an outdoor exhibition of paintings, not only took to cover but has prospered to the extent of considerable expansion. This year, in addition to a one-man show room, they have added another intimate room which will be devoted to group shows all year.

Out of the 30 artists represented by the galleries, work by Lucille Blanch, Marion Bullard, Mary Earley, Lillian Fiolic, Margaret Lowengrund, Eugene Ludins, Andree Ruellan, Madeline Shiff Wiltz, Hannah Small, and Marc Vukovic has been chosen for the initial exhibition.

During the latter part of July a one-man show by Jack Bates will be featured. Bates has lived in Woodstock since 1912, studied with John F. Carlson, and was the first pupil of Henry Lee McFee. He exhibited in the first Independents show, where his canvas *The Christ Model* created something of a sensation. An abstractionist since the time of the Armory show, his new work is no departure from this form, although it is probably more concise and less "protesting."

Mastai's Directory

First offered somewhat timorously as an experiment, Mastai's *Classified Directory of American Art and Antique Dealers* was so enthusiastically received that a revised second edition, augmented with much additional information, has just been published. The new Directory contains the names and addresses (with zone numbers for the larger cities) of more than 1500 dealers in the United States, Canada, Mexico, and all the South American countries, conveniently listed under sub-headings that indicate their specialties. Museums of the entire Western hemisphere are listed with addresses and the names of their directors.

A supplement of New York auction prices, giving the prices of paintings that brought more than \$500, along with when and where they were sold, is interesting for purposes of comparison and the noting of trends and tastes. Charles Messer Stow, editor of the antiques department of the *New York Sun*, again writes a praiseful introduction to this useful volume.

JAMES E. MARKHAM, ALIEN PROPERTY CUSTODIAN, WILL OFFER AT PUBLIC SALE BY INVITATION FOR SEALED BIDS, with public opening thereof at 11 A. M., July 20, 1944, at his offices, No. 120 Broadway, New York 5, New York, the following property vested from foreign nationals, in 55 lots as follows:

- 13 Oil Paintings, by Romualdo Locatelli, modern Italian, depicting natives and scenes in the South Pacific. Each painting is offered as a separate lot.
- 1 Oil Painting by Bernardo Strozzi (1581-1664), Italian Baroque Master, depicting "Saint Cecilia."
- 1 Oil Painting by Paul Gauguin (1848-1893), French Expressionist, called "Three Dogs, Three Wine Glasses, Three Apples."
- 16 Oil Paintings and 29 Pastels by Werner Scholz, German artist of the Modern school. The subjects include landscapes, character studies, etc. Each painting is being offered as a separate lot; the Pastels in three lots.
- 2 Oil Paintings by E. Mercher, depicting landscapes, approximately 7' x 10' overall. Offered in two lots.
- 19 Etchings, 10 of which are by Rembrandt van Ryn. Offered in two lots.
- 585 Bird, flower, and fish prints of various sizes, most of which are in color. Offered in five lots.
- 89 Pieces of Bulgarian folk embroidery and needle work, the collection of the Director of the Bulgarian Art Gallery in Sofia. Offered in seven lots.
- 20 Rare Books, including Bible in German printed in 1659. Offered in four lots.
- 1 Chinese Stone Relief, roughly 6' x 7', from the upper register of Pin Yang Cave at Lung Men, China.

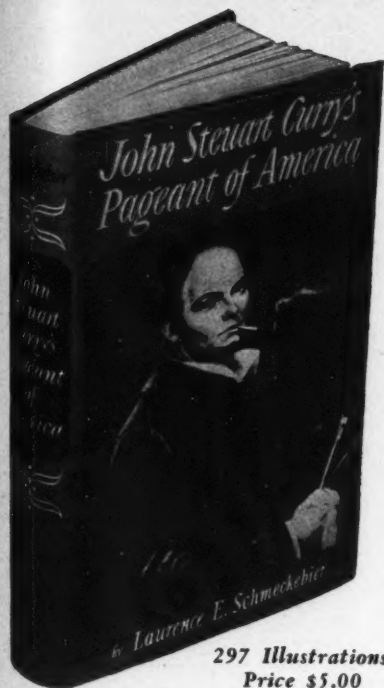
All of the above property with the exception of the Chinese Stone Relief may be inspected on July 5th, 6th, 7th, 10th, 12th, 14th, 18th and 19th, 1944, between the hours of 10:00 A. M.-12:00 Noon, and 1:00 to 5:00 P. M., at the Manhattan Storage and Warehouse Company, 80th Street and Third Avenue, New York City.

Any further information regarding the sale, together with the necessary forms for entering bids may be obtained at the warehouse on the dates of inspection as stated, or upon request to the Office of Alien Property Custodian, 120 Broadway, New York 5, New York. Telephone COrtlandt 7-8603.

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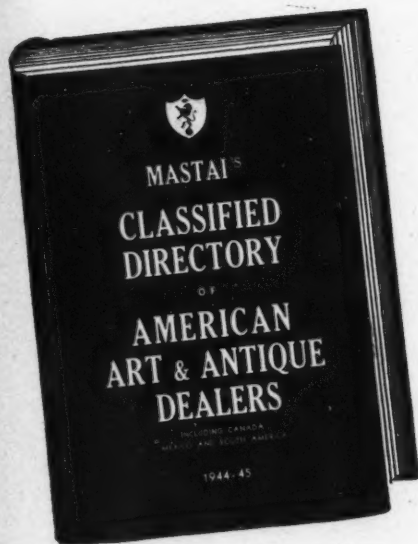
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S.S. Clermont on the Hudson: ROBERT HAVELL, JR.

Albany Acquires Painting of the Clermont

THE ALBANY INSTITUTE of History and Art has recently acquired a painting of Robert Fulton's *The Steamer Clermont*, moving up the Hudson River on its first triumphant voyage. This painting, which was shown at the Institute in the genre exhibition, "Life on the Hudson," held in Albany in November and December, 1943, is by Robert Havell, Jr. (1793-1878), who no doubt witnessed this scene which took place August 11, 1807. The Clermont made the trip from New York to Albany in 32 hours and continued to make the run as a packet ship between those two cit-

ies throughout the Autumn of that year.

The Albany Institute stresses the history and art of the Upper Hudson area. Acquisition through the Kennedy Gallery of New York of this painting, which is now on display in the museum's galleries, is in line with that policy.

Virginia Honors Lahey

The Virginia Museum of Fine Arts in June accorded Richard Francis Lahey a retrospective exhibition of oils and watercolors, number 23 in their Virginia Artists Series.

Williams, Patron, Dies

ONE OF the largest bequests on record for any museum on the West Coast was left to the California Palace of the Legion of Honor by the late H. K. S. Williams, retired millionaire lumberman and art patron of New York, who died May 16.

The interest on securities valued at approximately one million dollars will be turned over to the Museum for the next 30 years for the purchase of paintings, tapestries and bronzes to add to the Mildred Anna Williams Collection. At the expiration of that period, the principal is to be liquidated within five years and spent in the same manner. The selection of purchases will be made by the Director of the Museum, with the approval of a majority of the Board of Directors.

In 1928 Mr. and Mrs. Williams decided to deed their collection, then in their Paris home, to the California Palace of the Legion of Honor, retaining its use during their lives. Mr. Williams' action in giving the collection in 1940, in memory of his wife who had died the year before, was precipitated by the war, and it was shipped out on the last steamer leaving France. At the time of its original installation in the Museum, the Williams gift included 72 paintings by 16th to 20th century artists, a group of fine tapestries, some notable examples of 18th century French furniture, and was valued at a half million dollars. Since that time additions have been made to bring the value up to \$750,000.

Mr. Williams was made an honorary trustee of the Museum last year, one of the only two persons ever to be accorded that honor.

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Summer Schools

MINNA CITRON will conduct a summer life class at the Brooklyn Museum Art School. The course will meet from 3 to 5 p.m. on Thursdays for ten weeks which began June 1.

The Museum's Studio Club will continue to offer classes in life drawing without instruction throughout the summer. Beginners, advanced students and professionals are welcomed to sketch from the nude (25c per session) in the School's studios on Tuesday and Friday afternoons from 3 to 5 p.m.

The New School for Social Research announces two art courses in the Summer Session, which opened on June 12 and runs for eight weeks. Stuart Davis and Camilo Egas will each teach eight sessions. Mr. Davis' classes meet on Monday, from 8 to 10 p.m., and Mr. Egas' on Thursday, from 8 to 10 p.m.

William Meyerowitz, Gloucester artist and teacher, was awarded a gold medal and \$100 for his painting entitled *Exodus* in the 15th Annual Exhibition by Contemporary New England Artists at the Jordan Marsh Galleries in Boston. In May, the artist won one of the purchase prizes at the Library of Congress with his colored etching, *Gloucester Harbor*.

Meyerowitz and Theresa Bernstein will conduct classes in etching, drawing and painting throughout the summer at 44 Mt. Pleasant Ave., in East Gloucester.

Evelyn Marie Stuart Says

Seekers after the absolute and abstract in art remind one of the old farmer who encountered two scientists in a laboratory in the woods. When asked upon what research they were engaged, the scientists informed the farmer that they were trying to produce the universal solvent, something that would dissolve anything. "Humph," said the old farmer, "When you find it what are you going to keep it in?" So too with abstract truth, passion or beauty; without some form as a container it dissipates itself into nothingness. Indeed Form is the footprint of force and the vessel of life. Is the egg *alive*, the seed likewise? Set the egg under a hen; bury the seed in the ground. If life is in them they will prove it by *creating forms to sustain life*. How can we have missed the message that *life creates form because without form it can not manifest itself*? There is no life and no art in the abstract; neither is there any beauty or good. Life is concrete and only death, the disintegrator of forms, is absolute. Beauty and good are relative, conditions referring to some association with a living thing which of necessity is a *form of life*. How then shall art hope to be abstract and still live? It is hardly possible for it to create new forms, and its best expression is the regrouping or rearrangement of old elements. To dispense with form is artistic suicide.

Anson Cross Dies

ANSON K. CROSS, artist, teacher, author and inventor died at the age of 83 in St. Petersburg, Florida on June 17.

A native of Lawrence, Mass., Cross invented a rotary snow plow while still in high school; thereafter the products of his many talents had a direct bearing on the Arts. Before the turn of the century he had taught art at the Lawrence Normal Art School and in Boston, had designed several types of new easels (which were awarded a bronze medal at the Paris Exposition in 1899), and had written several books on the techniques of drawing and painting. He taught at the Boston Art Museum School from 1891 to 1926, following which he evolved a system of art courses by mail as director of university extension, Columbia University Art Department, which post he held for ten years.

The Cross drawing glass, later perfected to include painting, was invented in 1912 and received an award at the Panama Exposition in 1915. Eight years ago he founded the Anson K. Cross Art School, with winter sessions in St. Petersburg and summer sessions in Boothbay, Maine, in which he was active up to the time of his death. Mr. Cross was preparing to leave for Maine when he was stricken with a fatal heart ailment. Carola Spaeth Hauschka, his associate, will carry on with the summer school this season.

Mr. Cross is survived by his wife, Mrs. Gertrude W. Cross, and a sister, Mrs. Roland Cutter of West Roxbury, Mass.

Fire at Tall Timbers

Just before the summer school season got under way, a fire swept Tall Timbers Art Colony, burning the house, barn studio and outbuildings. Lois Bartlett Tracy, the director, lost all of her work of the past 15 years, including several pictures just returned from a museum circuit with the Gulf Coast Group, and others that had been chosen for a museum circuit by the American Federation of Art and the Southern States Art League. Miss Tracy also lost a marine given to her by Ernest Lawson, and many paintings by contemporary artists who have worked at Tall Timbers, including watercolors by Malvina Hoffman and Helen Stotesbury.

The school will be carried on this summer in a smaller farmhouse situated on a nearby mountain. It is advisable for artists who have made reservations to write Miss Tracy again as to the time of their arrival, as most of the records were destroyed.

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THE SALES SLIPS showed seven paintings sold on June 18, the opening date of the Silvermine Guild's War Bond show, hung this year at the Guild gallery in Silvermine, Conn. Contrary to usual practice of the buyer getting the bond, the artists get the bond.

Said a buyer: "I am happy to own this painting. It's true I paid less in cash than it was marked but the artist will get his full price in 10 years. I own a good picture and the artist a good bond!"

The artists of Silvermine like and agree with this idea. Six more canvases have found the walls of a home, totaling 13 sales to date. Artists who were bought: Mildred Hicks, Frederic Hicks, Revington Arthur, Leslie Randall, Vic Olsen, Alex Rummier, Lephe Kingsley Holden and Dorothy Odell.

Other artists who contributed to the 100-odd picture show and who say they'd own a bond for a painting are: Gail Symon, Renee Lahm, Norman Mason, James Daugherty, Howard Hildebrandt, Arthur Emptage, Louis Porter, J. Mortimer Lichtenauer, Helen Thurlow, Edith Pine Bennett, Edward Fox, Charles Wrenn, Victor James, Richard Daggy, Lt. Howard Munce—watercolors sent from Bougainville—Dorothy Byard, Cornelius Van Ness, Sylvia Wood and Sam Otis.

The next show—oils—opens July 2 and four artists will have solos during the summer. They are: Louis Porter, Arthur Emptage, Edward Fox and an artist to be announced.—R. A.

Lightness and Charm

It is just as well that Borden's Elsie doesn't know about Van Dongen's ravishing, limped-eyed *Vache au Collier*, for this black and white bovine of the International set is flirtatiously Parisien to her hoofs, confines chic garlands to her head, and wears large pearls around her neck. But entertainment value is only one of the virtues of this delightful picture included in a refreshing show of contemporary French watercolors at the Feigl Gallery during June.

Lightness and charm were the keynotes of the exhibition. Derain's *Bathing Figures* are just gracefully indicated on much white paper; Chagall dimly lines in an engaging group of tiny figures, animals and houses around the base of a blue bowl filled with *Red Roses*; Dufresne's *Sitting Nude* gives reason to his having been called the poor man's Picasso.—J. G.

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Alien Property Sale

[Continued from page 20]

signed to New York dealers. In spite of the fact that his favorite subjects were nuns, flowers and children, Werner Scholtz, who lost an arm in the last war, was branded a "degenerate artist" by the Nazis, and has not been allowed to paint in recent years. Thirteen paintings of luscious Balinese beauties and Dutch East Indies subjects by Romualdo Locatelli are similar in character to a group of his work which was successfully exhibited and sold at the Douthitt Galleries in 1941.

The collection of 95 pieces of 17th to 19th century Bulgarian folk embroidery, assembled and formerly owned by Veljo M. Baboff who was director of the Bulgarian Art Gallery in Sofia, is the only one known of its size and quality. These colorful mosaics made up of decorated shirt sleeves and borders, bridal head ornaments, aprons, sashes, etc., came from obscure villages in Bulgaria and Macedonia where the peasants still employ the forms, lines and colors of their remote ancestors. Many years of work often went into the making of a single garment.

With the exception of the Chinese stone relief, which may be seen by appointment at the William Rockhill Nelson Galleries, all items in the sale will be on view in the exhibition galleries of the Manhattan Storage & Warehouse prior to the opening of the bids.—J. G.

Schanker's Graphic Abstractions

Louis Schanker's exhibition of woodcuts in color (until mid-July) at the Kleemann Galleries make as lively a roomful of abstractions as have been seen hereabouts in many months. For some little known reason, because often enough they aren't, one is apt to think of abstractions as static studies in pure design and color harmonies.

Not so with Schanker. The design is there, and the color is sometimes distinctively beautiful, but they are far from static. From the slow, measured cadences of *Dance* (which also has texture to recommend it), to the fast staccato bounce of *Handball Players*, these woodcuts have movement. You have to look hard to find the *Polo Players*, but it matters little, so successful is this compactly composed near-cubist print. We would have preferred the title *Joust* for another called *Polo* which suggests milling knights of old on tournament day. Another title we took issue with is *Dictator's Dream*—it is much too good for any of them.

Handsome of all were the large, furiously swift *Birds in Flight*, No. 1 and 2, in luscious dark colors and with subtly textured backgrounds. Schanker is master of his medium—J. G.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

NATIONAL PRESIDENT : F. BALLARD WILLIAMS
31 Highland Avenue, Glen Ridge, New Jersey
NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT : ALBERT T. REID
c/o National Secretary
NATIONAL TREASURER : EDMUND MAGRATH
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK
Mrs. Florence Lloyd Hohman, 306 Rossiter Avenue, Baltimore, Maryland

NATIONAL EXECUTIVE COMMITTEE

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Warning—To All Artists

If you have any paintings with any galleries or dealers, we regard it as important in the protection of your own interests that you immediately notify them—by registered mail preferably—that any sale does not include the right to reproduction. Be sure to stipulate that no permission may be given for any reproduction without special written permission and arrangements with you.

Our Biggest Battle Is On

Following the adverse New York court decision in the case of Hovsep Pushman there has been a regular stampede of publishers of all shades to obtain reproduction rights to paintings in our various museums and galleries.

In Mr. Pushman's case he sought to restrain an outfit from reproducing and offering for sale the prints of a painting he had sold a number of years

ago to a mid-western university. Apparently many publishers view it as an open field and that they have a right to make use of museum and gallery paintings for any purpose they desire or which will bring them healthy profits—calendars, advertising, packages, or whatever.

It was just this sort of thing which led to ASCAP—the American Society of Composers, Authors and Publishers, which was organized and fought for the rights of the composers in their music, through the highest courts in the land. It was definitely established that when a piece of music is used for any commercial purpose, then the author thereof is entitled to participate in the profits.

Certainly the artist's rights in his works clearly parallel those of the composer and when he sells a painting to a museum or anywhere else, it was never intended the purchaser should be able to make further use of it for commercial purposes, without consult-

ing the artist, unless it was specifically stipulated. The painting was sold for exhibition purposes.

Statement by Mr. Williams

Supplementing the above piece and to amplify it further we are printing a statement by our National President, F. Ballard Williams, which every artist should read. It will help him to familiarize himself with the desperate situation which confronts him. Also, all museums, galleries and dealers should heed Mr. Williams' suggestions, for anything which will tend to defeat and tear down the artist will, in the end also destroy them. Here is Mr. Williams statement:

"Many of our members have called our attention to the matter which pertains to the reproduction rights of contemporary American artists whose work may have been acquired by American museums or may be on sale at various dealer's galleries.

"In several, if not many instances, reproduction rights have been granted, both by museums and dealers without the consent of the artist whose work is concerned. This, of course is in case the artist had not previously copyrighted his work. Such action on the part of these museums and dealers may then be within the law.

"We think, however, that the contemporary American artist has a moral and ethical right in this matter that should not be overlooked or ignored. We therefore urge all museums and dealers to refuse to sell or arrange for reproduction rights of any American artist without his specific consent. It would be a fine gesture on their part if they would protect the artists by copyrighting their newly acquired pieces."

(Signed) F. BALLARD WILLIAMS.

Dual—Fair Jury System

It is with great pleasure and no little pride we are giving you a letter from Mrs. Helen B. Palmer, director of the Jordan Marsh Galleries in Boston, in which she reports the success of the League's Fair Jury System as applied to their recent exhibition.

As we previously stated Jordan Marsh is the largest and most important New England Annual. The Gallery had an unhappy and not very successful experience in their previous show so we feel our Fair Jury Plan has been fully tested and proven beyond any question. Mrs. Palmer's report was sent to our Massachusetts State Chairman, Mr. Wolcott.

Report by Helen B. Palmer

"The Dual Jury System advocated by the American Artists Professional League worked out most successfully. As I thought when I first heard of the plan, it solved so many of the problems attendant with large exhibitions.

"More than 500 paintings were submitted and by using every bit of available hanging space only 262 could be hung, which is just about 50 per cent.

"Comments from artists whose paintings were hung, as well as from those whose paintings were not exhibited, were most favorable. We received the minimum of the usual complaints which

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Arthur D. Lord

It is with sadness in the hearts of every one of our Board that we announce the death of our distinguished member, Arthur D. Lord on June 15, 1944.

Mr. Lord was an important and valued member of the Board almost from the League's beginning, and his counsel and advice a large contributing force in the programs of our organization.

He inaugurated outstanding things for the accomplishment of the League, and it was on his initiative that the Lenz Secret Process for wax casting was given to us by the heirs of Alfred D. Lenz, which we entrusted to the National Sculptors Society as custodian.

His passing is not only a great loss to our Board, but to our entire membership. Our deep and heartfelt sympathy are with his bereaved family.

seem to be an unfortunate accompaniment of all art shows.

"To my mind, one of the strong points of the system seems to be that each artist submits his or her painting with a thorough understanding that each jury is a jury of his or her peers and judges accordingly.

"Both our juries were completely unbiased and interested only in good painting. This is borne out by the number of fine paintings hung by artists unknown in the inner art circles.

"We found, however, that some artists were unable to catalogue their painting in either group so these border-line cases were submitted to each jury. In many cases these paintings were accepted by either one or the other juries. This proves in my mind that the line of demarkation is not completely unbridgeable between Modern and Traditional juries, good painting being the criterion of both groups.

"More than 10,000 people saw the exhibition and were most enthusiastic about it. The fact that it was an open show seemed to impart life and vitality and sustained interest.

"We are deeply grateful to you and Mr. Gammell as well as the American Artists Professional League for your kind and understanding co-operation.

HELEN B. PALMER, *Art Director.*"

Explaining Fair Jury System

To correct the unfairness prevailing in the old one-jury system, and also the impractical working of the three-way jury system which permitted an exhibitor to submit to any one of three juries which he preferred—left, middle, or right.

Results of this system were unbalanced, because the middle almost invariably voted toward the left. The two-jury system is an attempt to correct this inequity, provide for 50/50 representation in the final selection of works judged. A competing exhibitor submits his work either to the left or right jury, whichever he considers will be sympathetic and advantageous to himself.

Our information indicates that at least 75 per cent of exhibitors indicate a right trend, but it seemed wise to

us to put the jury on a 50/50 basis.

Be sure your right jury truly represents the right and the left truly represents the left.

Get It Straight—A. A. P. L.

We have had many inquiries asking about an organization using a name so similar to our very old one that it is confusing.

The American Artists Professional League had no connection or relation with any other organization except for our membership in the Fine Arts Federation of New York, which Association of 17 groups of related art endeavors deals principally with general issues which affect them, and has the naming of the Fine Arts Commission of the City of New York.

Do not be confused in the names, nor in any exhibitions other than our own which will be fully announced. The League sponsors American Art Week.

"Bunk" From Brooklyn

We are informed that the alien-born Director of the Fine Arts Department of Brooklyn College has clipped our articles from ART DIGEST and pasted them on the bulletin boards in the Department offices and drawn a heavy red line from them out to the side where there is printed in heavy, bauhaus red letters the word "BUNK". Below, in the same manner is printed "BECAUSE", and a line is drawn from that to a copy of the letter from President Gideonse.

It is difficult to believe that any student of ordinary intelligence who reads the articles and then the adroit maze of words in the long, long letter will not immediately see that they make no answer to the League's charges—that American artists are discriminated against in this department. "Bunk" is neither a no or yes answer, but we know exactly where it may appropriately be applied.

At this time, while the Chairman of the Board of Higher Education is appealing to the Mayor of the City of New York for more funds for the Colleges, it will pay the Mayor to examine carefully how these funds are being expended—some of them in a flagrant discrimination against American citizens and taxpayers in his city.

New Appointments

Massachusetts: Mrs. Delphis Breault, Chairman of Rehabilitation Program, New York City: Mrs. Lynne Crider, Director of American Art Week.

Catskill, N. Y.: Mrs. Delia Clark Lawrence, Director of American Art Week. Puerto Rico: Mrs. Luisa Geigel de Gandia, Chapter Chairman.

Oklahoma: We are happy indeed to welcome back Mrs. N. Bert Smith as Chapter Chairman of Oklahoma. Her work has always been of great importance in the growth of our League.

Marquette, Mich.: Mrs. Helen Vierling, Director of American Art Week for Marquette.

CALIFORNIA CHAPTER PENT HOUSE—Armin C. Hansen, etchings and drypoints. His first exhibition in ten years. Sorry this announcement was too late for June 1st issue. All Chairmen take note there is but one publication during June, July, August and September.

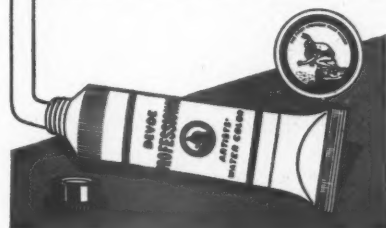
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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery July: Candace C. Stinson Bequest Exhibition.

ATLANTA, GA.
High Museum of Art July 1-15: Latin American Prints.

BALTIMORE, MD.
Walters Art Gallery July: French Bookbindings.

BOSTON, MASS.
Institute of Modern Art July: 20th Century Prints.

Museum of Fine Arts To Sept. 3: French Arts of the 18th Century.

Robert Vose Galleries July: American Landscapes.

CAMBRIDGE, MASS.
Fogg Museum of Art July 8-Sept. 4: Recent Additions to the Print Collection.

CHICAGO, ILL.
Art Institute To Aug. 26: 55th Annual American Exhibition of Watercolors and Drawings.

Pokras Gallery To Sept. 15: Group Show.

CINCINNATI, OHIO
Art Museum July: Lithographs by Goya; 19th and 20th Century Color Prints.

CLEVELAND, OHIO
Museum of Art July: Elizabeth Severance Prentiss Collection; Loan Exhibition of French Paintings.

COLUMBUS, OHIO
Gallery of Fine Arts To Sept. 1: Permanent Collection.

DALLAS, TEX.
Museum of Fine Arts To July 11: Alaskan Paintings by Pfc. Ben Dangers; July 2-Aug. 1: Paintings of Bougainville by Fred Darge; July 9-Aug. 13: Paintings from Camp Barkley; From July 16: Contemporary International Prints.

DENVER, COLO.
Denver Art Museum July: Chinese Paintings.

EAST HAMPTON, N. Y.
Guild Hall To July 7: Allied Artists of America; July 14-Aug. 4: Small Pictures—Salmagundi Club.

GREEN BAY, WIS.
Neville Public Museum July: Green Bay Art Colony Exhibition.

HARTFORD, CONN.
Wadsworth Athenaeum. To Aug. 20: "The Art and Genius of Nathaniel Greene Herreshoff."

HOUSTON, TEX.
Museum of Fine Arts July: Modern Mexican Paintings and Drawings; Paintings by Frederic Remington; Art of the Pueblo Indians.

KANSAS CITY, MO.
William Rockhill Nelson Gallery July: Paintings of Naval Aviation.

KENNEBUNK, MAINE
Brick Store Museum July 1-29: Work by Museum Members.

LOS ANGELES, CALIF.
County Museum July: Marion Davies Collection.

LOWELL, MASS.
Whistler House July 1-Sept. 25: Paintings by Aldro Hibbard and Charles Hopkinson.

MILWAUKEE, WIS.
Art Institute To July 31: Seven Arts Society Exhibition; Men's Sketch Club Exhibition; Women's Sketch Club Exhibition.

MINNEAPOLIS, MINN.
Institute of Arts July 2-Aug. 27: Pictorial Survey of Invasion Areas of Europe.

Walker Art Center To July 15: Minnesota Sculpture Exhibition.

NEWARK, N. J.
Newark Museum July: "Over 100 Years Old"; 19th Century Paintings and Sculpture.

OAKLAND, CALIF.
Oakland Art Gallery July: Work by Artists of the East Bay.

OSHKOSH, WIS.
Public Museum July: Paintings from the Studio Guild.

PASADENA, CALIF.
Art Institute To July 11: Paintings by Harold English; To July 16: California Watercolor Society; July 11-30: Paintings by David A. Vaughn.

PHILADELPHIA, PA.
Academy of Fine Arts July: Paintings from Permanent Collection.

Art Alliance July: Watercolor Club Annual.

Artists Gallery To July 7: Watercolors by Hilda Husik Pertha and Filomena Delaripa; From July 14: Summer Exhibition.

PITTSBURGH, PA.
Carnegie Institute To July 16: Paintings by Pittsburgh Artists; To July 18: International Survey of Modern Drawings.

PITTSFIELD, MASS.
Berkshire Museum July: Paintings by Harold Sterner; Portraits of

Harold Sterner by His Father, Albert Sterner.

PORTLAND, ORE.
Art Museum July 5-30: Paintings by Arbit Blatas.

RALEIGH, N. C.
State Art Society Galleries To July 6: Paintings of Soldiers; July 7-28: "A.A.F. Cooperates with the R.A.F."

ROCKFORD, ILL.
Art Association July 4-Aug. 1: Paintings by Edward L. Carlson.

ST. LOUIS, MO.
City Art Museum To July 11: 3 Baroque Masters; To July 31: Prints by Thomas Rowlandson.

SACRAMENTO, CALIF.
Crocker Art Gallery July: Paintings by Jane Peterson; Watercolors by William Gaskin; Contemporary Art of the Western Hemisphere; Posters of World War I by Wallace Sawyer.

SAN DIEGO, CALIF.
Fine Arts Gallery To July 10: Paintings by Nikolai Gelikhovsky; July: Paintings by Eldridge La Plante, Alfonso A. Castricone, Everett Gee Jackson; Watercolors by Dong Kingman; Watercolors by Members of San Diego Art Guild.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor To July 36: Sculpture by Anna Hyatt Huntington.

Museum of Art To July 9: Contemporary Watercolors; Jewish Lewis Memorial Exhibition; To July 16: Miniature Sculpture by Annette Rosenkine; To July 19: Paintings by John Atherton; July 6-16: Watercolors by Ada Kipatrick; July 19-Aug. 13: Contemporary Painters, Drawings by Ossip Zadkine; July 23-Aug. 23: Paintings by Joseph Scharl.

STATEN ISLAND, N. Y.
Institute of Arts and Sciences July: Paintings by Staten Island Artists.

TOLEDO, OHIO
Museum of Art July: Annual Exhibition of Contemporary American Paintings.

UTICA, N. Y.
Munson-Williams-Proctor Institute July 19-22: Annual Outdoor Exhibition.

WASHINGTON, D. C.
Arts Club July: Member's Shows.

Corcoran Gallery To July 9: Paintings by Richard Lahey.

G Place Gallery To July 4: "New Names in American Art."

Whyte Gallery July 6-30: Prints.

MAURICO Lasansky.

WICHITA, KAN.
Wichita Art Association July: Paintings of Southwest.

WOODSTOCK, N. Y.
Rudolph Galleries July 12-27: Paintings by Jack Bates.

WORCESTER, MASS.
Art Museum To July 9: Drawings by Men in the Armed Forces.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) July: Group Show.

H. V. Allison & Co. (32E57) July: Etchings and Lithographs.

American-British Art Center (44W56) From July 10: "Britain at War."

Associated American Artists (711 Fifth at 56) July 10-22: Children's Art from Around the World.

Babcock Gallery (38E57) July: Summer Show of American Paintings.

Bonestell Gallery (18E57) To July 12: Paintings by Jose Ramis.

Brooklyn Museum (Eastern Parkway) July: Materials and Techniques in the Graphic Arts. America 1744-1944.

Brooklyn Public Library (Grand Army Plaza) To July 6: Watercolors by Betty Kathe.

Brunner Gallery (110E58) July: Old Masters.

Buchholz Gallery (32E57) To July 15: 20th Century Painting and Sculpture.

Carroll Carstairs (11E57) July: Modern French Paintings.

Contemporary Arts (106E57) July: Group Show.

Durand-Ruel (12E57) July: Summer Show.

84th St. Gallery (33W8) July: Paintings by William Fisher.

Feigl Gallery (601 Madison at 57) July: French Contemporary Watercolors and Oils.

Ferargil Galleries (63E57) To July 12: "Ironism" by James N. Rosenberg.

400 Park Ave. Gallery (460 Park at 57) July: Contemporary American Portraits.

Frick Collection (1E70) July: Permanent Collection.

Galerie St. Etienne (46W57) To July 8: Paintings by Max Liebermann.

Arthur H. Harlow (42E57) July: 18th Century French Paintings.

Kleemann Galleries (65E57) To July 15: Color Blocks by Louis Schanker.

Knoedler and Co. (14E57) To July 31: Paintings by Thomas Eakins.

Kraushaar Galleries (730 Fifth at 57) July: Contemporary American Artists.

John Levy Gallery (11E57) July: American Portraits.

Lillienfeld Galleries (21E57) July: Paintings by Old and Modern Masters.

Macheth Gallery (11E57) July: Group Show.

Pierre Matisse (41E57) July: "Pictures Under Five Hundred."

Metropolitan Museum of Art (Fifth at 82) From July 12: Chessmen; From July 18: Canadian Army Art Exhibition; July: Prints by Four Masters of the Renaissance.

Midtown Galleries (606 Madison at 58) To July 20: Season's Group Retrospective Exhibition.

Milch Galleries (108W57) July: Summer Exhibition.

Morton Galleries (222W59) July: Summer Exhibition.

Museum of Modern Art (11W53) July: Art in Progress.

Jerome Myers Gallery (1007 Carnegie Hall) July: Jerome Myers.

New Art Circle (41E57) July: Group Show.

New School for Social Research (86W12) July: Enrique More.

Arthur U. Newton Gallery (111 57) To July 8: Paintings by Edmund Tushman.

New York Public Library (Fifth at 42) July: Five Centuries of Prints.

Niveau Gallery (63E57) To July 31: French Paintings.

Old Print Shop (150 Lexington at 30) July: "Honest American" Paintings.

Passedoit Gallery (121E57) To Aug. 1: Group Show.

Pen and Brush Club (16E10) July: Spring and Summer Exhibition of Oils.

Perla Gallery (32E58) July: "The Season in Review."

Puma Gallery (108W57) July: Group Show.

Rehn Gallery (683 Fifth at 34) July: Group Show.

Paul Rosenberg (16E57) From July 19th and 20th Century French Paintings.

Schaeffer Galleries (61E57) July: Old Masters.

Schultheis Galleries (15 Madison Lane) July: Old Masters.

Jacques Seligmann (5E57) July: Old Masters.

E. & A. Silberman (32E57) July: Old Masters.

Howard Young Gallery (1E57) July: Old Masters.

"In the Red"

COMPLAINTS (I like "bitching" better) about the cost of living are everywhere today, and people don't appear to have progressed much toward accepting it philosophically nor even with resignation during the past 200 years.

If it will make your lot any easier by seeing how your ancestors suffered from this seemingly incurable malady, pay a visit to the Museum of the City of New York, Fifth Avenue between 103rd and 104th Streets, where Curator of Manuscripts Jerome Irving Smith has arranged a special exhibition entitled "In the Red—The Cost of Living in New York from 1710 to 1910."

Some 200 bills have been selected from a vast collection covering a comprehensive list that will make you wonder what people took before headache powders were invented. Most of the

professions and trades are represented from the doctor's bill for being born, the food that was eaten, the "likker" that was drunk to forget the taxes that were paid, the bed on which the drunk fell after drinking to forget the taxes he had paid, to the always present undertaker who laid 'em away—for a cut.

The earliest one is a bill from a general store demanding £ 1.16.2 for a barrel of beef (probably not government inspected) and £ 1.0.7½ for 5 gallons of rum. Some sharp citizen during the Revolutionary War billed the cost of keeping a sergeant and his private prisoner for 4 days at £ 4.16.

Some people think the income tax is the hideous idea of our contemporaries. Not so! You are privileged to view income tax returns of the 1860s. Some of the tear stains still show.

—THE COLONEL.

Schwieder Group

The Arthur Schwieder Group, painting classes conducted now for 12 years in New York City, held its annual exhibition at the Bonestell Galleries last month. Mr. Schwieder seems to get even results, year to year, in his classes for adults, some of whom are businessmen of impressive age, some hardly more than youngsters.

Possibly the most attractive canvases in this year's show were those done in Central Park. Yvette Berlow painted a colorfully exciting canvas. Rhoda B. Frank did the scene with animation, bending reflections to suit her needs; Blanche Rothschild saw it as still waters, ceilinged by puffs of white clouds; Jean Hughey presented almost embroidery of the trees and rocks; Frances Kish painted the scene when the sun turned the rocks brilliantly red.

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